Johnson, D. D
1947

Two source units in art appreciation.

BOSTON UNIVERSITY
SCHOOL OF EDUCATION Ed.
LIBRARY
Thesis
Johnson, D.D.
1947
The Gift of D.D. Johnson

Ed.
Thesis
Johnson, D.D
1947
Stored

BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Thesis

Master's Paper

TWO SOURCE UNITS IN ART APPRECIATION

Submitted by

Dana Doane Johnson

(A. B., Dartmouth College, 1937)

In partial fulfillment of the requirements for the

degree of Master of Education

1947

First Reader: Dr. Roy O. Billett, Professor of Education

Second Reader: Dr. J. Wendell Yeo, Associate Professor of Education

Third Reader: Mr. Franklin C. Roberts, Professor of Education

Boston Univ
School of Edu
Library

Gift of D.L. Johnson
School of Education
May 29 1947
28137

CONTENTS

		Page
I.	Introduction	1
II.	Unit Organization of The Post-Impressionists	5
	Statement of the Unit	5
	Delimitation of the Unit	5
	Incidental and Indirect Learning Products	17
	List of Materials for Teacher's Use Only	17
	List of Readings for Teacher's Use Only	18
	The Unit Assignment	20
	Optional Related Activities	40
	List of References for Pupil's Use	44
	Evaluation Activities	47
III.	Unit Organization of Modes of Painting	58
	Statement of the Unit	58
	Delimitation of the Unit	58
	Incidental and Indirect Learning Products	71
	List of Materials for Teacher's Use Only	72
	List of Readings for Teacher's Use Only	73

The Unit Assignment 74

Optional Related Activities 92

List of References for Pupil's Use 97

List of Materials for Pupil's Use 99

Evaluation Activities 102

IV. Appendix 113

Scoring Keys for Tests in Chapter Two 114

Scoring Keys for Tests in Chapter Three 118

CHAPTER I

INTRODUCTION

The two units presented in this paper are source units in Art Appreciation. These units are suitable for use on the Senior High School or Junior College level, preferably the latter. The form of organization and the terminology employed in connection with these units is the same as that set forth by Professor Roy O. Billett in his book "The Fundamentals of Secondary-School Teaching with Emphasis on the Unit Method".

These two units were actually designed with a double purpose in mind. Both units could be part of the same general course in Art Appreciation or each could be part of a different and more advanced course in the same subject. For example, both units could very easily be part of a general Art Appreciation course consisting of the following units:

1. The Five Giants of Early Italian Renaissance Painting
2. The Five Giants of High Italian Renaissance Painting
3. The Five Giants of German Renaissance Painting

Digitized by the Internet Archive
in 2014

https://archive.org/details/twosourceunitsin00john

4. The Five Giants of Dutch Renaissance Painting
5. The Five Giants of Flemish Renaissance Painting
6. The Five Giants of Spanish Renaissance Painting
7. The Five Giants of English Painting
8. The Five Giants of 17th Century French Painting
9. The Five Giants of 18th Century French Painting
10. The Five Giants of 19th Century Modern Painting
11. The Five Giants of 20th Century Modern Painting
12. The Painter's Modes of Expression

The unit on the Post-Impressionists could also be a part or unit of a course dealing exclusively with Modern Painting. The units of this course would be about as follows:

1. The Neo-Classic Movement
2. The Romantic Movement
3. The Realistic Movement
4. The Impressionists
5. The Post-Impressionists
6. The School of Paris
7. The Modern Primitives
8. The German School of Modernism
9. The Pioneers of American Modernism

10. The American School of Modernism
11. The Mexican School of Modernism
12. The Traditionalists

Likewise, the unit on the Modes of Painting could be a very vital part of a course on Principles and Techniques of Painting, the units of which would be as follows:

1. Aesthetics
2. Theory of Design
3. Types of Composition
4. Modes of Drawing
5. Modes of Painting
6. Techniques of Drawing
7. Techniques of Painting
8. The Artist's Palette
9. Pencil Drawing
10. Pen and Ink Drawing
11. Water Color Painting
12. Oil Painting

As mentioned in the first paragraph of this chapter the two units contained in this paper are not teaching units but source units. They are prepared for general use and not for any specific class. They are intended to be teaching aids for any teacher of Art History and

Appreciation who has a thorough knowledge of the principles of the unit method and desires to teach his course by this procedure.

An Art teacher who wishes to make the best use of these prepared units should study the interests and abilities of his particular class and then select those parts of the two units presented in this paper which are most useful in his specific teaching situation.

It is not intended that the entire program as set forth in these two units be completely covered, and, especially, not by the entire class. Individual differences are taken into account through the use of more than one text book, optional related activities, and special assignments from the study guide. Also, the unit method form of organization allows each student to progress at his own rate of speed, and to deal with the work in the unit in the order in which he prefers.

CHAPTER II

UNIT ORGANIZATION OF THE TOPIC THE FIVE GIANTS OF NINETEENTH CENTURY MODERN PAINTING OR THE POST-IMPRESSIONISTS

The Unit.1/

Such painters as Whistler, Goya, Daumier, Manet, Degas and the Impressionists introduced new features in their paintings, which were contributive to the direction of modern art, but none of these men foresaw the actual direction of the movement. It remained for the "five giants" or Post-Impressionists, namely, Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec, to give real meaning to the innovations of these earlier men, to introduce still more innovations, and finally to give a clear, definite and forceful direction to modern painting.

Delimitation of the Unit.2/

1. The story of the life of Paul Gauguin (1848-1903) has become one of the great fables of modern time. He abandoned his job and his family in the middle of a successful brokerage career and became a painter. He travelled to many distant lands in search of an island paradise. Eventually he isolated himself in Tahiti where he lived and worked until his death and where his best paintings were produced.

2. Gauguin was influenced mainly by the works of

1/ Roy O. Billett, Fundamentals of Secondary-School Teaching. Houghton Mifflin Co., Boston, 1940, p.535.
2/ Ibid.

Daumier and Cezanne; by Persian pottery; by medieval enamels and stained-glass; and, by Japanese prints.

3. The general characteristics of Gauguin's style, which is essentially decorative, are:
    a. The simplification of nature into flattened areas and motifs
    b. The absence of chiaroscuro and cast shadows except to enhance the design
    c. The heavy outlining of forms
    d. The suppression of objective backgrounds and perspective vistas
    e. The use of glowing, exotic colors in broad area-designs
    f. The play and counter-play of quiet, calm linear rhythms
4. Gauguin called his mode of painting "syntletism".
5. Paul Gauguin's life is divided into two periods: the pre-Tahiti period and the Tahiti period.
6. During the pre-Tahiti period Gauguin painted such pictures as:
    a. Calvary
    b. The Yellow Christ
    c. Jacob Struggling with the Angel
    d. Christ on the Mount of Olives
    e. La Belle Angela

f. The Dance of the Brittany Girls

g. Three Dogs, Three Wineglasses, Three Apples

h. Sun Flowers

i. L'Arlesienne

j. Mme. Ginoux and Her Cafe

7. Some of the most notable paintings of Gauguin's Tahitian period are:

a. Arearea

b. The Spirit of the Dead Watching

c. Native Women in Their Hut

d. Bathers in Tahiti

e. Whence Come We? What Are We? Whither Do We Go?

f. We Greet You, Mary (Ia Orana Maria)

g. Words of the Devil

h. Self Portrait with an Idol

i. The White Horse

j. The Bathers

k. Ta Matete

l. Still Life in Tahiti

m. Reverie

n. Under the Pandanus (I Raro Te Oviri)

o. Adoration

8. Paul Cezanne (1839-1906) led a comparatively peaceful and sheltered life for a painter. He was the son of the leading banker of Aix, and

his father provided him with an adequate allowance so that he never had to worry, as most artists did, about starving to death. For a while, he was a member of the Cafe Guerbois group in Paris, but with the outbreak of the war in 1870, Cezanne returned home to his beloved Provence to live and to paint the rest of his long life.

9. Cezanne was influenced chiefly by the painting of Poussin, Courbet, Daumier, and the Impressionists; and by Japanese prints.

10. For the sake of greater plastic organization and formal excellence, which was considered of primary importance, Cezanne employed the following devices in his paintings:

    a. The tilting of the horizontal plane
    b. The use of shifting eye levels
    c. The suppression of perspective and cast shadows except to enhance the design
    d. The diminishing of the size of the objects in the foreground and the enlarging of the objects in the background
    e. The use, in landscapes, of "positive" volumes and "negative" space
    f. The use of heavy outlines
    g. The expression of form through color modelling

h. The use of directional leading lines

i. An exaggerated sense of weight

j. The distortion of horizontal and vertical lines for greater dynamic integration

k. The illusion of "hollowed-out" space

l. The use of pure and brilliant colors

11. "Cezanne's importance in the history of art is that more than any other he is the pivotal figure in the turn from realistic to post-realistic art." (Cubism, abstractionism, and non-objective art)1/

12. To Cezanne "everything in nature was a cylinder or a cube."

13. Cezanne's paintings can be roughly divided into: landscapes; still lifes; portraits and others.

14. A few of Cezanne's landscapes are:

a. L'Estaque

b. Chestnut Trees at the Jas de Bouffan

c. Mont Sainte-Victoire Seen from Bellevue

d. Mont Sainte-Victoire

e. Gardanne

f. The House and the Tree

g. Pines and Rocks

h. Le Tholonet

i. Landscape Near Aix-en-Provence

j. The Turn of the Road

1/ Sheldon Cheney, The Story of Modern Art. The Viking Press, New York, 1945, page 229.

15. Some of Cezanne's still lifes are:

    a. The Black Clock

    b. Cherries and Peaches

    c. Still Life with Apples

    d. Still Life of Fruit and Flowers

    e. Le Vase Bleu

    f. Apples

16. A few of Cezanne's portraits are:

    a. Uncle Dominique as a Monk

    b. Self Portrait with Palette

    c. Mme. Cezanne in the Conservatory

    d. Man in a Blue Cap

    e. Uncle Dominique

    f. Artist's Father

17. Other famous paintings by Cezanne are:

    a. The Card Players (Series)

    b. The Bathers (Series)

    c. Old Woman with a Rosary

    d. The Smoker

    e. Boy by the Brook

18. The life of Vincent Van Gogh, (1853-1890) known as the Mad Dutchman, was a short and sad one filled with disappointments and misfortunes. Unsuccessful at the ministry he turned to painting. Because of his love of nature he decided to leave Paris and go into the country to paint. At

Arles he rented a house, and invited Gauguin to come and live with him. However, shortly after Gauguin's arrival, Vincent's mental attacks began, and eventually, Vincent's brother, Theo, was forced to place him in the asylum at Saint Remy. Later, he was shifted to the sanatorium at Auvers, where he committed suicide during one of his crises.

19. Van Gogh was influenced by Japanese prints and the paintings of Rubens, Rembrandt, Daumier, Delacroix, Millet and the Impressionists.

20. The general characteristics of van Gogh's style are:

    a. Gorgeous colors
    b. Heavy pigmentation
    c. Broad area coloring
    d. Heavy outlines
    e. Ruthless simplification
    f. Shadowless drawing
    g. Flattened perspective
    h. Uncontrolled vigor
    i. Architectonic organization
    j. Emotional expressionism
    k. Plastic and spatial rhythms
    l. An interest in construction and texture

21. Van Gogh's life is customarily divided into four parts: the Paris period; the Arles period; the

Saint Remy period; and the Auvers period.

22. A few of van Gogh's better paintings of the Paris period are:

    a. The Potato Eaters
    b. A Peasant Girl
    c. Little Gardens on the Bubble Montmartre
    d. The Prison Courtyard
    e. Portrait of Pere Tanguy

23. Some of the masterpieces of van Gogh's Arles period are:

    a. The Postman Roulin
    b. The Bridge at Arles
    c. La Berceuse
    d. Van Gogh's House at Arles
    e. Night Cafe
    f. Self Portrait
    g. Sun Flowers
    h. Van Gogh's Bedroom
    i. L'Arlesienne
    j. Sailing Boats on the Beach at Les Saintes-Maries
    k. Portrait of an Actor

24. A few of the Saint Remy period paintings are:

    a. The Hospital
    b. The Asylum at Saint-Remy
    c. Hospital Corridor

d. Hills at Saint Remy

e. Sunset over Ploughed Fields

25. Several of Van Gogh's Auvers period paintings are:

a. Fields at Auvers

b. Sunset at Auvers

c. House at Auvers

d. Mairie in Auvers

e. Portrait of Dr. Gachet

f. Portrait of Mlle. Gachet

g. Portrait of Mlle. Ravoux

26. Georges Seurat (1859-1891) is considered the great painting intellect of modern times. He was the son of a wealthy Parisian bailiff and like Cezanne was not pressed financially. However, he died at the young age of thirty-one, a victim of over-concentration on his scientific method of painting and so left very few paintings to show his genius.

27. Seurat was influenced by the Impressionists, Delacroix, the Venetians, the Oriental printmakers and the color-physicists.

28. The general characteristics of Seurat's style of painting are:

a. The use of shadows as devices to mark spacial intervals

b. The absence of chiaroscuro and natural perspective

c. The use of gentle complicated rhythms

d. Precisely constructed formal compositions

e. The use of sequences of parallel planes

f. The illusion of space

g. The use of color for structural and movement values as well as for decorative effect

h. The use of the pellet of color technique

i. A sharpness of silhouette

29. Seurat, together with Signac, was the developer of a new way of painting called "neo-impressionism" or "pointillisme".

30. Seurat's seven monumental pictorial epics, which constitute almost his whole life's work, are:

a. Bathers

b. A Sunday Afternoon on the Grande Jatte

c. The Models

d. The Parade (The Come-On)

e. The Chahut

f. The Circus

g. Powdering Lady

31. Seurat is also noted for a series of marine paintings known as "port scenes", some of which are:

a. The Beach at Le Crotoy

b. The Bridge at Courbevoie

c. The Naval Base at Port-en-Bassin

d. The Lighthouse at Honfleur

32. The life of Henri de Toulouse-Lautrec (1864-1901) is an example of what Bohemianism can do for an artist and the terrible price it may exact. Lautrec was an aristocrat by birth, being the son of a count. He was also well-to-do. At the age of fourteen he broke both of his legs, and complications made him a cripple for the rest of his life. His physical deformity led him to drinking and other sensual indulgences. He became a common figure at the bars, cabarets and brothels of the Montmartre, and it was here that he found the subjects for most of his paintings.

33. Toulouse-Lautrec was greatly influenced by Degas and Japanese prints; and, somewhat, by the Impressionists.

34. The general characteristics of Henri de Toulouse-Lautrec's style, which was primarily decorative and illustrational, are:

a. An excellent power for characterization faintly satirical at times

b. The use of angular layouts

c. A sketchy half-complete surface handling

d. A poster-like quality of design

e. The lack of composure and serenity

f. A dynamic plastic organization

g. The use of gaudy colors

h. A vigorous spontaneity

i. The lack of great depth

35. Besides painting pictures Toulouse-Lautrec designed a great many posters which were beautifully simple, strong and colorful.

36. Some of the most notable of Toulouse-Lautrec's paintings are:

a. At the Moulin Rouge

b. A la Mie

c. At the Cirque Fernando: Equestrienne

d. Yvette Guilbert and Oscar Wilde

e. Quadrille at the Moulin Rouge

f. Jane Avril Leaving the Moulin Rouge

g. The Moorish Dance

h. The Medrano Circus

i. The Opera Messalita

j. Portrait of Maxime Dethomas

37. Still other paintings by Henri de Toulouse-Lautrec are:

a. The Clowness Cha-U-Kao

b. M. Fourcade

c. A Dance at the Moulin de la Galette

d. Portrait of Oscar Wilde

e. The Dancers

f. Ballet Girl

g. Miss May Pelfort

h. The Black Countess

i. May Milton

Incidental and Indirect Learning Products. 1/

1. A fuller appreciation of Art in general.
2. A fuller appreciation of Painting in particular.
3. An attitude of due respect towards Modern Painting in general.
4. An attitude of due respect towards the paintings of Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec.
5. An understanding of how Modern Painting developed.
6. An understanding of how developments in Art and Painting influence our everyday living.
7. A better appreciation of Art Museums and Art Galleries.
8. A better appreciation of good photographic art and advertising.

List of Materials for Teacher's Use Only. 2/

1. Black and white or colored photographs or university prints, both large and small, of any paintings by Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec.

1/ Roy O. Billett, op cit., p.[illegible].
2/ Ibid., p. 309.

2. Photographs of Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec.
3. Black and white or colored lantern slides of any paintings by Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec, especially those listed in the delimitation of this unit.
4. Sample drawings illustrating the style, technique or brush-work of Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec.
5. Sample drawings illustrating how to analyze paintings according to types of composition, linear rhythms, repetition of shape characters, plastic organization and color areas.
6. The full-length motion-picture "The Moon and Sixpence" and any other motion-pictures dealing with the lives or paintings of Gauguin, Cezanne, van Gogh, Seurat and Toulouse-Lautrec.

List of Readings for the Teacher's Use Only. 1/

1. Burra, Peter, Van Gogh. Duckworth Company, London, 1934
2. Colin, Paul Emile, Van Gogh. John Lane the Bodley Head Ltd., London, 1926
3. Coquiot, Gustave, Paul Cezanne. Ollendorff, Paris, 1919

1/ Roy O. Billett, op cit., p. 309.

4. Coquiot, Gustave, Vincent van Gogh. Ollendorff, Paris, 1923

5. Duret, Theodore, Van Gogh. Bernheim-Jeune and Cie, Paris, 1924

6. Faille, J. B. de la, Vincent van Gogh, The Hyperion Press, New York, 1939

7. Faure, Elie, P. Cezanne. Cres and Cie, Paris, 1923

8. Fell, Herbert Granville, Cezanne. T. Nelson and Sons, Ltd., London, 1930

9. Raynal, Maurice, Modern French Painters. Brentano's, New York, 1934

10. Read, Herbert Edward, Art Now. Faber & Faber Ltd., London, 1936

11. Rey, Robert, Gauguin. Dodd Mead and Company, New York, 1924

12. Rothenstein, John, Nineteenth Century Painting: A Study in Conflict. John Lane Company, London, 1932

13. Terrasse, Charles, French Painting in the Twentieth Century. The Hyperion Press, New York, 1939

14. Wright, Willard Huntington, Modern Painting: Its Tendency and Meaning. John Lane Company, New York, 1915

The Unit Assignment.1/ (Tentative time allotment, three to five weeks, three periods per week, depending upon the number of drawings that are required.)

A. Introduction:

The following pairs of paintings are shown on the screen by means of a lantern slide projector:

1. The Yellow Christ by Gauguin and The Crucifixion by Rubens.
2. Still Life With Apples by Cezanne and Kitchen Still Life by Chardin.
3. Sun Flowers by van Gogh and Spring Flowers by De Base.
4. Sunday on the Grande Jatte by Seurat and The Cornfield by Constable.
5. Portrait of Maxime Dethomas by Toulouse-Lautrec and The Laughing Cavalier by Hals.

The pupils are asked to compare and contrast the pairs of pictures.

Then a class discussion begins, centered upon such questions as : 1) What is the difference between modern art and traditional art? 2) Is modern art good? and 3) Why is it good?

1/ Roy C. Billett, op. cit., p. 308.

At this point, the activity guide is distributed and the pupils are ready to begin their individual and group investigations of the works of Paul Gauguin, Paul Cezanne, Vincent van Gogh, Georges Seurat and Henri de Toulouse-Lautrec with the idea of learning why they painted as they did and in what way they contributed to the modern art movement. (An alternative introduction would be to show the motion-picture "A Moon and Sixpence", and follow it by a class discussion of the picture and the life of Paul Gauguin.)

B. Individual, small group and studio work:1/

1. In what country did Post-Impressionism originate? What five modern artists are known as the Post-Impressionists? What is Post-Impressionism? (8:74-96.)2/

2. The painter Paul Gauguin lived a very interesting life and visited many distant lands. Name a few of the countries that

---

1/ The items in B are to be reproduced in a mimeographed study and activity guide of which each pupil receives a copy.

2/ Code to the pupil's reading list. 8:74-96 means pages 74 to 96, inclusive, of the eighth reference in the reading list at end of the unit assignment.

Gauguin visited. Where did he finally settle? Describe the place. (3; 4:35-41; 6; 7:237-268; 9:494-495; 11; 22; 216-245.)

3. In what business was Paul Gauguin before he became a painter? Name some of Gauguin's friends who were painters. Who was Mette Gad, and what influence did she have on Gauguin's life? Who was Mme. Gloanec? Who was Annah? (3; 4:35-41; 6; 7:237-268; 11; 24:64-67, 109-114, 171-178.)

4. What is the name of the book Gauguin wrote? Describe some of the things he tells about in this book. (3; 6; 7:252; 11.)

5. Write a brief report on one of the following topics dealing with the life of Gauguin:

    a. Gauguin's decision to give up his business for art
    b. Paul Gauguin: the Sunday painter
    c. Gauguin's neglect of his family
    d. Paul Gauguin: the art patron
    e. Gauguin's thoughts on painting
    f. Paul Gauguin's relationship with Vincent van Gogh
    g. Gauguin's struggle in Tahiti

(3; 6; 7:237-268; 9:494-495; 11; 22:216-245.)

6. Name the painters and types of art that influenced Gauguin's style of painting. Select several of Gauguin's paintings, and point out these influences. (7:264.)
7. What did Gauguin call his mode of painting? Why did he call it that? What were Gauguin's theories on painting? (7:242-244; 9:494-495; 22:216-245; 24:64-67, 109-114, 171-178.)
8. What is chiaroscuro? What artist of the Renaissance used chiaroscuro in all his paintings? Does Gauguin make use of chiaroscuro? If so, how? (7:267.)
9. Does Gauguin use cast shadows in his paintings? How? Does he use color? How? (7:246.)
10. What are the general characteristics of Gauguin's style of painting? Make a list of them. (7:264-268; 11; 22:216-245; 25:64.)
11. Is Gauguin's style traditional? Romantic? Realistic? Decorative? Abstract? Non-objective? (8:90.)
12. How does Gauguin describe "The Spirit of the Dead Watching"? Are there any deep spiritual meanings to Gauguin's paintings? Give the

reasons why you answer this question as you do. (7:256; 10:546; 25:66.)

13. Choose one of Gauguin's better-known paintings and make an analysis of its composition. Draw diagrams showing the linear rhythms and repetition of shape characters.

14. Which one of Gauguin's paintings do you like best? Why do you like it the best? What makes it a great painting?

15. How would you divide Gauguin's life into periods? How is it customarily divided? (7:249; 24:64-67, 109-114, 171-178.)

16. Make a list of all the titles of Gauguin's paintings. Indicate which paintings are in the museum or museums in your area. (4; 7:237-268; 11; 24:xi-xviii; 25:64-67.)

17. Choose one of Gauguin's paintings and describe it in the manner of a museum catalogue.

18. Briefly show how the paintings of Gauguin, especially those of his Tahitian period, have influenced textile designs, interior decorating, stage scenery and fashion designs.

19. Identify the following persons or terms:

    a. Salon de Refuses (7:84, 129.)

    b. Tioka (7:262; 22:242-243.)

    c. Atuana (22:240.)

    d. Primitive-decorative (7:254.)

    e. Papeete (7:260.)

20. What kind of a life did Paul Cezanne live? Where was he born? Was he well off? What noted writer was his friend? Was Cezanne in the Franco-Prussian war? How long did he live? Was Cezanne recognized as a great artist during his lifetime? (4:13-19; 7:205-236; 9:477-490; 12; 13:52; 16; 22:92-119.)

21. In what part of France did Cezanne do most of his painting? In what particular town in this region, noted for its rocky setting, did Cezanne paint a great many of his landscapes? (5:59; 7:205-236; 10:530; 12; 16; 24:56-60, 114-117, 178-181.)

22. It is said that Cezanne was very careless with his paintings, and that he lost several of them in the rocks and fields where he painted. What famous painting by Cezanne

is said to have been lost in this way? What other famous artist found it and kept it? (5:59.)

23. What did Cezanne mean when he said, "I am a primitive of the way"?

24. Write a brief report on one of the following topics dealing with the life of Paul Cezanne:

    a. Cezanne's friendship with Emile Zola
    b. Paul Cezanne: the Master of Aix
    c. Cezanne's theories on painting
    d. Paul Cezanne: Genius of the Revolution
    e. Cezanne's friendship with Ambroise Vollard.

    (7:205-236; 9:477-490; 12; 13:58; 14; 16; 22:92-119; 23; 24:56-60, 114-117, 178-181.)

25. Make a list of the painters whose works influenced Cezanne's style of painting. (7:206, 208-213; 25:55.)

26. What were Cezanne's theories on painting? What did he consider the most important thing in painting? How did he express this in a very few words? (7:226, 232-236; 25.)

27. Do Cezanne's paintings have depth? What is meant by "positive" volumes and "negative" space? (1; 7:235-236.)

28. What is perspective? What school of painting first used perspective? Does Cezanne use it in his paintings? How? (7:205-206.)

29. What are the general characteristics of Cezanne's style of painting? Make a list of the various devices Cezanne employed in his paintings. (1; 7:232-256; 13:62; 35.)

30. Choose a well-known painting by Cezanne and write a description of it, pointing out the various painting devices that Cezanne employed. (7:238-253; 14; 23:55-65.)

31. Is Cezanne's style of painting traditional? Realistic? Decorative? Romantic? Abstract? Non-objective?

32. Why did Cezanne use heavy outlines around his apples, etc.? (10:333.)

33. What was the Cafe Guerbois group? What other painters, besides Cezanne, belonged to this group? (7:138, 139, 176, 180, 194, 208, 324.)

34. Does Cezanne distort objects in his paintings? Are his distortions intentional? If so, why?

35. Why was it hard to pose for a Cezanne painting? (10:334; 13:52; 25:55.)

36. How important an artist was Cezanne? What is his position in the history of art? (7:229-230; 8:99-112.)

37. Make an analysis of one of Cezanne's paintings similar to the way Loran does in his book. Draw a diagram for the "paths of the eye". (14.)

38. What painting by Cezanne do you like best? Why?

39. Take five of Cezanne's most famous paintings. What was the name of one of his early still-lifes? What mountain did Cezanne love to paint? Did Cezanne ever paint a portrait of himself? (4; 7:205-236; 13:52; 25:55-63.)

40. Describe Cezanne's painting "The Card Players" in the manner of a museum catalogue. What makes it a great painting? (25:62.)

41. What paintings by Cezanne are in the museum or museums in your area? (4; 7:205-236; 13:52; 24:xi-xviii.)

42. Show how Cezanne's paintings, particularly "The Bathers" and "Gardanne", have influenced modern painting, sculpture and architecture.

43. Do you think Cezanne's style of painting influenced theatre art, advertising and modern photographic art? If so, show how.

44. Identify the following persons or terms:

    a. Caillebotte (7:220.)

    b. Emile Zola (7:205-207; 13:52; 22:95.)

    c. Cubism (8:99-112.)

    d. Salon of Bougoureau (7:218, 223.)

    e. Fauves (9:491.)

    f. Impressionists (7:175-204.)

45. What other name is Vincent van Gogh known by? Why is he called by this name? (7:269.)

46. What kind of a life did van Gogh live? What kinds of work did he do before he took up painting? What was the name of van Gogh's brother? What is the Borinage, and where is it? Why was van Gogh sent to Saint-Remy? How did van Gogh die? (4:32-34; 7:269-299; 9:493-494; 17; 18; 22:176-215.)

47. Van Gogh wrote a great many letters during his short life. Most of them were written to his brother. What is the name of Irving Stone's book about these letters? What other book did Stone write dealing with the life of Vincent van Gogh? (7:276, 629; 17.)

48. Who was Pere Tanguy? Marcel Roulin? Doctor Gachet? (5:30; 7:217, 222, 238, 278, 279, 281, 294, 295, 296, 300.)

49. Were van Gogh's paintings considered masterpieces during his lifetime? What is his position in the history of art? (5:30; 7:296-298; 17.)

50. Write a brief report on one of the following topics dealing with the life of Vincent van Gogh:

    a. Vincent van Gogh: the Mad Dutchman
    b. Van Gogh's relationship with Paul Gauguin
    c. Vincent van Gogh and the Borinage
    d. Van Gogh's relationship with his brother
    e. Vincent van Gogh at Arles
    f. Van Gogh's theories on painting

g. Vincent van Gogh's lust for life

h. Van Gogh: the Prolific Painter

(7:269-298; 9:493-494; 17; 18; 22:176-215.)

51. What painters influenced van Gogh's style of painting? Make a list of them. (7:277-284; 10:542; 13:54.)

52. Did van Gogh ever copy any paintings by other famous artists? If so, what paintings did he copy, and by whom were they painted? (17:plates.)

53. What was van Gogh's theory of painting? Did he make much use of color? (7:282-283; 17; 22:176-215.)

54. Make a list of the general characteristics of van Gogh's style of painting. Would you say his style was decorative? (7:292-298; 17; 22:176-215.)

55. Make an analysis of van Gogh's painting "Night Cafe". What colors did he use? Make a list of them. (25:68.)

56. What is meant by heavy pigmentation? Also, what is architectonic organization? Are both heavy pigmentation and architectonic organization outstanding characteristics of

van Gogh's style of painting? (10:542; 13:54.)

57. In what painting did van Gogh paint a picture of the sun? What was his favorite color? (25:69.)

58. Does van Gogh make use of cast shadows? How? (7:269-298.)

59. What two paintings by van Gogh look very much like Japanese prints? (7:269-298.)

60. Van Gogh is noted for his strange art subjects. Make a list of at least ten peculiar subjects that van Gogh painted. (7:286-287; 17; 25:68-73.)

61. In what painting by van Gogh does a Japanese print appear in the background? Who is the subject of this picture? What is peculiar about this portrait? This peculiarity indicates that the picture was painted shortly after what event in the life of van Gogh? (13:55.)

62. Choose one of van Gogh's better-known paintings and make an analysis of its composition. Draw diagrams showing the linear rhythms and repetition of shape characters.

63. Make a list of all the titles of van Gogh's paintings. Indicate which ones are in the museum or museums in your area. (4; 7:269-298; 13:55; 17; 24:xi-xviii; 25:68-73.)

64. Of whom did both van Gogh and Gauguin paint a picture? (7:285.)

65. Into how many parts is van Gogh's life customarily divided? What are they? Which was the happiest period of van Gogh's life? (7:269-298; 17; 22:176-215.)

66. What kind of a flower did van Gogh make famous? (7:291.)

67. Which one of van Gogh's paintings do you like best? Why do you like it best? What makes it a great painting?

68. Show how van Gogh's style of painting and his use of brilliant colors had its effect on textile designs, interior decorating, fashion design and magazine illustrating.

69. Identify the following persons or terms:

    a. Goupil (7:271.)

    b. La Berceuse (4:plate 57.)

    c. Expressionism (7:386.)

    d. Sunset over Ploughed Fields (25:71.)

    e. Cypresses (17:plate 46.)

70. Do you think van Gogh was a good portraitist? Give your reasons for feeling as you do. Did van Gogh ever paint any self-portraits? Why does an artist paint a self-portrait? (4:32-34; 7:293; 17.)

71. In what part of France did Georges Seurat live and paint? Was he well-off? How long did he live? Why did he die young? (4:20-25; 7:299-318; 24:67-69, 107-109.)

72. Seurat secretly married the model of what famous picture painted by him? (4:21; 7:299-318.)

73. What is the position of Georges Seurat in the history of modern painting? (7:314-315; 19; 21; 24:67-69; 107-109.)

74. Who were the Neo-Impressionists? Name several of them. (7:316.)

75. Write a brief report on one of the following topics dealing with the life of Georges Seurat:

    a. Seurat and the Grande Jatte

    b. Georges Seurat: the Scientific Painter

    c. Seurat and Signac

d. George Seurat's theories on painting

(4:20-25; 7:299-318; 19; 21; 24:67-69, 107-109.)

76. Who influenced Seurat's style of painting? Make a list of these influences. (7:301.)

77. What were Seurat's theories on painting? What is the name of the code of painting laws he established? Describe it. Did Seurat actually follow all these laws in his own paintings? (7:309-310; 19; 21; 24:67-69, 107-109.)

78. What did Seurat call his technique of painting? Who else painted the same way? What did this other painter call his way of paihting? (7:308-309; 19; 21; 24:67-69, 107-109; 25:74.)

79. Give a brief description of the "method of little points". (5:60; 7:308-310.)

80. What are the general characteristics of Georges Seurat's style of painting? Make a list of the different devices that Seurat used in his paintings. (7:305-318; 19; 21; 24:67-69.)

81. Does Seurat use cast shadows in his paintings? How? (7:306.)

82. Do Seurat's paintings have depth? (7:305.)

83. Make a written analysis of "Sunday on the Grande Jatte". Show why it is a great painting. (7:304-308; 21.)

84. Draw a two-tone drawing of "Sunday on the Grande Jatte". Crowd the darks to black and the lights to white.

85. Who painted pictures of the circus besides Seurat? Describe Seurat's "Circus" in the manner of a museum catalogue. (7:343.)

86. Name Seurat's seven monumental paintings. Which one is considered the most famous? Which one do you like best? Why? (4; 7:299-318; 24:67-69, 107-109; 25:74-76.)

87. What are the "port scenes"? Name several of them. (2:195-204; 7:304.)

88. Show how "Sunday afternoon on the Grande Jatte" by Seurat influenced advertising layouts, theatre art, magazine illustrating and industrial designs.

89. Identify the following persons or terms:

    a. Chahut (2:194-195; 4:25.)

    b. Divisionism (2:195-204.)

c. Jules Christophe (7:313-314.)

d. Helmholtz (4:22; 10:510.)

e. The Beach at Le Crotoy (7:305.)

90. Henri de Toulouse-Lautrec was an aristocrat by birth. What title did he hold? Was he well-off financially? Did he live on his estate? If not, where did he live? (4:55-59; 7:338-346; 15; 22:246-264; 24:124-129, 184-190.)

91. What happened to Toulouse-Lautrec during his youth? What effect did this have on his later life? (7:338-346; 15; 22:246-264.)

92. What types of pictures and people did Toulouse-Lautrec paint? Why? (7:342; 15; 24:xi-xviii.)

93. What is Bohemianism? Is Toulouse-Lautrec a good example of the Bohemian type artist? Why? (10:518; 15; 24:124-129.)

94. Besides painting, what other types of art work did Lautrec do? (10:518; 20.)

95. Who was Oscar Wilde? Yvette Guilbert? Jane Avril? May Belfort? May Milton? (5:67; 7:171, 501; 24:124-129, 184-190.)

96. Write a brief report on one of the following topics dealing with the life of Henri de Toulouse-Lautrec:

    a. Toulouse-Lautrec: the Aristocrat

    b. Henri de Toulouse-Lautrec and Bohemianism

    c. Toulouse-Lautrec: the Dwarf

    d. Henri de Toulouse-Lautrec and the theatre

    e. Toulouse-Lautrec's theories on life and painting

    f. Toulouse-Lautrec: the Inventor of the Poster

    (4:55-59; 7:338-346; 15; 20; 22:240-264; 24:124-129, 184-190.)

97. What painter, in particular, influenced Lautrec's style of painting a great deal? What were some of the other influences? (7:338; 15; 20.)

98. Briefly, what were Henri de Toulouse-Lautrec's theories on life and painting? (7:340-343; 10:518; 15.)

99. What are the general characteristics of Toulouse-Lautrec's style of painting?

Make a list of them. (7:340-343; 22:248-264.)

100. Was Lautrec's style of painting traditional? Romantic? Realistic? Decorative? Abstract?

101. Make a list of all the Toulouse-Lautrec paintings you can find. Indicate which ones are in the museum or museums in your area. (4; 7:338-346; 24:xi-xviii; 25:77-79.)

102. What was the Moulin-Rouge? Where is it located? (7:341; 25:79.)

103. Choose one of Toulouse-Lautrec's better-known paintings, and make an analysis of its composition. Draw diagrams showing the linear rhythms. Also, list all the colors used in the painting.

104. Which one of Toulouse-Lautrec's paintings do you like best? Why do you like it best? What makes it a great picture?

105. Describe Toulouse-Lautrec's "A la Mie" in the manner of a museum catalogue. (7:342.)

106. In your opinion, was Toulouse-Lautrec a good portraitist? Give reasons for answering this question as you do. (5:67; 10:518.)

107. Show the effect of Toulouse-Lautrec's style of painting on theatre art, poster design, magazine illustrating and photography.

108. Identify the following persons or terms:

a. Maxime Dethomas (10:518.)

b. Divan Japonais (7:340.)

c. M. Fourcade (4:plate 119.)

d. The Black Countess (25:77.)

e. Absinth (7:328.)

109. Do you agree that Cezanne is the greatest artist of the Post-Impressionist group? If not, who do you think is the greatest?

110. Which Post-Impressionist style do you like best? Which Post-Impressionist painting do you like best? Why?

C. Optional related activities.1/

1. Oral reports: Give a three minute talk to the class on one of the following topics:

a. How to Enjoy Modern Painting

b. Modern Painting in the Local Art Museum

c. What a Commercial Artist Thinks of Modern Painting

d. How Modern Painting Influenced Advertising

1/ Roy C. Billett, op cit., p. 307.

e. Modern Art and the Motion-Picture

f. How Modern Painting Influenced Textile Designs

g. Modern Art and the Fashion Magazine

2. Written reports: Read one of the following books, and write a five page book report on it:

a. "Paul Gauguin's Intimate Journals" by Van Wyck Brooks

b. "My Father, Paul Gauguin" by Pola Gauguin

c. "The Moon and Sixpence" by William Somerset Maugham

d. "Paul Gauguin: His Life and Art" by John Fletcher Gould

e. "Paul Cezanne, His Life and Art" by Ambroise Vollard

f. "Paul Cezanne: Letters" by John Rewald

g. "Cezanne: A Study of His Development" by Roger Eliot Fry

h. "Dear Theo" by Irving Stone

i. "Lust for Life" by Irving Stone

j. "Personal Recollections of Vincent van Gogh" by Elizabeth Du Quesne van Gogh

k. "Lautrec" by Theodore Duret

l. "Georges Seurat" by John Rewald

3. Debates: Conduct a debate on one of the following topics:

a. Resolved: That modern art is better than traditional art

b. Resolved: That Cezanne is the greatest painter the world has ever known

c. Resolved: That Georges Seurat is a better painter than Paul Cezanne

d. Resolved: That Vincent van Gogh is a better painter than Paul Gauguin

4. Playwriting: Write a play dealing with some incident you think interesting in the life of Gauguin, Cezanne, van Gogh, Seurat, or Toulouse-Lautrec.

5. Drawings:

a. Make a copy of one of the many pen and ink drawings of Vincent van Gogh.

b. Make a pencil drawing of one of Georges Seurat's preliminary sketches.

c. Make a copy of one of the many pastel drawings of Henri de Toulouse-Lautrec.

d. Choose a motif from one of the paintings or drawings of Gauguin, Cezanne, van Gogh, Seurat or Toulouse-Lautrec, and use it to make an original design.

6. Paintings:

a. Make a copy of an oil or water-color painting by Gauguin, Cezanne, van Gogh, Seurat or Toulouse-Lautrec.

b. Paint an oil painting of your own design, but in the style of Gauguin, Cezanne, van Gogh, Seurat or Toulouse-Lautrec.

7. Notebooks:

a. Make an illustrated notebook dealing with the life and art of Gauguin, Cezanne, van Gogh, Seurat or Toulouse-Lautrec.

b. Make an illustrated notebook dealing with the Post-Impressionist Movement.

c. Make an illustrated notebook that shows how the Post-Impressionists influenced Modern Art.

d. Make a notebook of newspaper and magazine clippings dealing with the paintings of Gauguin, Cezanne, van Gogh, Seurat, and Toulouse-Lautrec.

8. Versemaking: Try your hand at composing a poem about Gauguin, Cezanne, van Gogh, Seurat or Toulouse-Lautrec.

List of References.1/

1. Barnes, Albert C., and Violette de Mazia, The Art of Cezanne. Harcourt, Brace and Company, New York, 1939

2. Bell, Clive, Landmarks in Nineteenth Century Painting. Harcourt, Brace and Company, New York, 1927

3. Brooks, Van Wyck, Paul Gauguin's Intimate Journals. Crown Publishers, New York, 1936

1/ Roy C. Billett, op cit., p. 530.

4. Bulliet, C. J., The Significant Moderns and Their Pictures. Covici Friede, New York, 1936

5. Bulliet, C. J., and Jessica MacDonald, Painting: An Introduction to Art. Reynal and Hitchcock, New York, 1934

6. Burnett, Robert, The Life of Paul Gauguin. The Oxford Press, New York, 1937

7. Cheney, Sheldon, The Story of Modern Art. The Viking Press, New York, 1945

8. Cheney, Sheldon, A Primer of Modern Art. Liveright Company, New York, 1929

9. Craven, Thomas, Men of Art. Simon and Schuster, New York, 1936

10. Craven, Thomas, A Treasury of Art Masterpieces. Simon and Schuster, New York, 1939

11. Fletcher, John Gould, Paul Gauguin: His Life and Art. Brown Company, New York, 1921

12. Jewell, Edward Alden, Paul Cezanne. The Hyperion Press, New York, 1944

13. Kent, Rockwell, World Famous Paintings. Wise and Company, Inc., New York, 1939

14. Loran, Erle, Cezanne's Composition, Analysis of his Form with Diagrams and Photographs of his Motifs. The University of California Press, Berkeley and Los Angeles, 1943

15. Mack, Gerstle, Toulouse-Lautrec. A. A. Knopf and Company, New York, 1938

16. Mack, Gerstle, Paul Cezanne. A. A. Knopf and Company, New York, 1942

17. Meier-Graefe, Julius, Vincent van Gogh, A Biographical Study. The Literary Guild of America, New York, 1933

18. Pach, Walter, Vincent van Gogh. Art Book Museum, New York, 1936

19. Pach, Walter, Georges Seurat. Art Book Museum, New York, 1923

20. Quennel, Peter, Lithographs by Henri de Toulouse-Lautrec. De La More Press, London, 1942

21. Rich, Daniel Catton, Seurat and the Evolution of La Grande Jatte. The University of Chicago Press, Chicago, 1935

22. Slocombe, George, Rebels of Art: Monet to Matisse. R. M. McBride and Company, New York, 1939

23. Venturi, Lionello, Paul Cezanne Water-Colours. B. Cassirer, Oxford, 1942

24. Wilenski, Reginald Howard, Modern French Painters. Reynal and Hitchcock, New York, 1940

25. Art in Our Time. Museum of Modern Art, New York, 1939

Evaluation activities.1/

A. Essay Test.

Name_____ Class_____

Date_____ Score_____

1. Compare and contrast the styles of the following painters:
   a. Paul Cezanne and Georges Seurat
   b. Paul Gauguin and Vincent van Gogh
2. Briefly explain or define the following ten names or terms:
   a. Pere Tanguy
   b. Annah
   c. "Technique methodique et scientifique"
   d. Theo
   e. La Goulue
   f. Arearea
   g. Marcel Roulin
   h. The Chahut
   i. Noa Noa
   j. Ambroise Vollard
3. Identify the following twenty lantern slides. Give the title of each painting, the name of the artist

---

1/ Roy C. Billett, op cit., pp. 620-627.

that painted it, and three important things pertaining to the composition of the picture or the style in which it was painted.

(Note to teacher: Select any twenty lantern slides that were shown and studied in class for this question.)

B. Objective Test.

Name_____ Class_____

Date_____ Score_____

General Directions: You will have fifty minutes for this examination. You have time enough but do not waste it. Special directions for each section are given in the test itself. If a particular question seems too difficult, skip it and go on to the next one. After you have finished the entire test, go over your work.

Section I

Directions for questions 1-40: Some of the following statements are true, and some are false. If you think the statement is true, draw a plus sign (+) in the blank space at the left-hand margin opposite the statement; if you think it is false, draw a zero (0). For example: (0) Paul Gauguin was born in Tahiti.

( ) 1. Cezanne's mode of painting is called synthetism.

( ) 2. Gauguin was a broker before he became a painter.

( ) 3. Cezanne is not considered to be a Post-Impressionist.

( ) 4. Vincent van Gogh and Paul Gauguin both painted a picture of the same person.

( ) 5. Georges Seurat's famous painting is called L'Arlesienne.

( ) 6. Heavy outlining of forms was employed in most of Gauguin's paintings.

( ) 7. Cezanne is known as the "Master of Aix".

( ) 8. Van Gogh was greatly influenced by Japanese prints.

( ) 9. Whence Come We? What Are We? Whither Do We Go? is probably the most famous painting of Gauguin's Tahitian period.

( ) 10. Cezanne tilted the horizontal plane in a great many of his paintings.

( ) 11. Van Gogh was the son of a banker.

( ) 12. Cezanne was a member of the Cafe Guerbois group.

( ) 13. Seurat was famous for painting pictures of apples.

( ) 14. Mont Sainte Victoire is a famous landscape by Vincent van Gogh.

( ) 15. There is an absence of chiaroscuro in most of Gauguin's paintings.

( ) 16. Gauguin painted many Brittany scenes.

( ) 17. Seurat is noted for his painting of sun flowers.

( ) 18. Toulouse-Lautrec painted Little Gardens on the Butte Montmartre.

( ) 19. Cezanne was committed to the insane asylum.

( ) 20. It took Seurat two years to complete one of his paintings.

( ) 21. Seurat died at an early age.

( ) 22. Van Gogh almost killed Gauguin during one of his fits.

( ) 23. Gauguin painted The Models.

( ) 24. Georges Seurat and Henri de Toulouse-Lautrec were known as pointillists.

( ) 25. Seurat painted The Chahut.

( ) 26. Signat is known as a Neo-Impressionist.

( ) 27. The Bridge at Courbevoie was painted by Georges Seurat.

( ) 28. Lautrec is noted for a series of marine scenes called "port scenes".

( ) 29. There are very few shadows in Gauguin's or Cezanne's paintings.

( ) 30. Synthetism and pointillisme are the same.

( ) 31. Van Gogh was a bachelor.

( ) 32. Toulouse-Lautrec's paintings had great depth.

( ) 33. Cezanne is noted for his paintings of bars and brothels.

Boston University
School of Education

( ) 34. Vincent van Gogh designed many posters for the theatre.

( ) 35. Yvette Guilbert and Oscar Wilde were contemporaries of Henri de Toulouse-Lautrec.

( ) 36. A Sunday on the Grande Jatte is Seurat's greatest masterpiece.

( ) 37. Many of Toulouse-Lautrec's paintings have a sketchy, unfinished appearance.

( ) 38. The Post-Impressionists were not influenced by the Impressionists.

( ) 39. Cezanne is considered the greatest painter of the five Post-Impressionists.

( ) 40. Gauguin only painted scenes of south sea island natives.

Section II

Directions for Questions 41-62: All omitted words or phrases appear in the column at the left of the page. Show that you know which word or phrase has been omitted from each blank by putting the number of the blank in the proper parentheses at the left-hand margin. For example: 1 is put in the parentheses in front of the word omitted from the blank number 1.

( ) 41. arms
(1) 42. aristocrat
( ) 43. fifteen
( ) 44. twenty-five
( ) 45. bronze rings
( ) 46. dealer
( ) 47. stolen goods
( ) 48. Jane Avril
( ) 49. giant
( ) 50. A la Mie
( ) 51. Auvers
( ) 52. Night Watch
( ) 53. Degas
( ) 54. actors
( ) 55. Montmartre
( ) 56. collector
( ) 57. Moulin Rouge
( ) 58. Leon Bonnat
( ) 59. legs
( ) 60. dwarf
( ) 61. Paris
( ) 62. oriental graphic art

Henri de Toulouse-Lautrec was an (1)_____ by birth. He broke both of his (2)_____ at the age of (3)_____, and they never healed properly. This physical deformity gave him the appearance of a (4)_____. He studied art in (5)_____ under (6)_____.

While a student he was an avid (7)_____ of (8)_____. His paintings, which are mostly scenes of the (9)____ district, were influenced considerably by the works of (10)_____.

Lautrec painted a great many pictures of (11)_____, actresses and circus performers. The (12)____ was his favorite spot. He once painted a picture of (13)_____, leaving it. (14)____ is also another of his well known paintings.

Section III

Directions for Questions 63-74: The twelve persons whose names are listed below influenced the style of painting of one or more of the Post-Impressionists. In the space at the left-hand margin, place the first letter of the last names of the one or more Post-Impressionist painters that you think were influenced by that particular person. Use C for Cezanne; G for Gauguin; V for van Gogh; S for Seurat; and T for Toulouse-Lautrec. (There is a penalty for guessing).

( ) 63. Peter Paul Rubens

( ) 64. Edward Degas

( ) 65. Paolo Veronese

( ) 66. Nicolas Poussin

( ) 67. Titian

( ) 68. Eugene Delacroix

( ) 69. Rembrandt

( ) 70. Claude Monet

( ) 71. Honore Daumier

( ) 72. Alfred Sisley

( ) 73. Gustave Courbet

( ) 74. Hiroshige

Section IV

Directions for Questions 75-95: Same as for Section II.

( ) 75. red
(1) 76. clergyman
( ) 77. Hans
( ) 78. Holland
( ) 79. violet
( ) 80. sensitive
( ) 81. elephants
( ) 82. Goupil
( ) 83. Persian pottery
( ) 84. Borinage
( ) 85. Durand-Ruel
( ) 86. miners
( ) 87. France
( ) 88. Arles
( ) 89. painter
( ) 90. Saint Remy
( ) 91. yellow
( ) 92. Theo
( ) 93. Japanese prints
( ) 94. old shoes
( ) 95. sailing boats

Vincent van Gogh was the son of a small-town (1)_____ in Southern (2)_____. He was a very (3)_____ and excitable person. For three years he worked at the (4)_____ gallery in the Hague. Later he went to (5)_____ to do missionary work.

It was here that he made several drawings of the (6)_____ and their way of living. It was not until 1888 when Vincent went to (7)_____ that he came into his own as a (8)_____. His pictures during this period are very colorful. He particularly liked to use (9)_____ in his paintings. His style definitely shows the influence of (10)_____. This is especially noticeable in one of his paintings of (11)_____.

Section V

Directions for Questions 96-107: The twelve paintings listed below are all well-known Post-Impressionist paintings. In the space at the left of each painting, place the first letter of the last name of the painter you think painted the picture. In other words, if you think Cezanne painted the picture, write a C opposite it. If you think it was Gauguin, write G; van Gogh, V; Seurat, S; and Toulouse-Lautrec, T.

( ) 96. The Black Clock

( ) 97. Under the Pandanus

( ) 98. The Bridge at Arles

( ) 99. The Lighthouse at Honfleur

( ) 100. Portrait of Oscar Wilde

( ) 101. The Card Players

( ) 102. The Models

( ) 103. The Moorish Dance

( ) 104. The Yellow Christ

( ) 105. Powdering Lady

( ) 106. Portrait of Pere Tanquy

( ) 107. Gardanne

Section VI

Directions for Questions 108-127: Same as for Section II.

( ) 108. Chicago
( ) 109. Signac
( ) 110. Van Gogh
( ) 111. pointillisme
( ) 112. Paris
( ) 113. camel
( ) 114. Grande Jatte
( ) 115. two
( ) 116. desert
( ) 117. ten
( ) 118. seacoast
( ) 119. mural
( ) 120. thirty-one
( ) 121. The Models
( ) 122. Cezanne
( ) 123. Port-en-Bassin
( ) 124. monkey
( ) 125. seventy
( ) 126. Powdering Lady
( ) 127. seven

(1)_____ is a method of applying points or wafers of color to the canvas with the tip of the brush. It is a technique of painting that was used by Seurat and (2)_____. An excellent example of this type of painting is the (3)_____, which took Seurat (4)_____ years to complete.

This painting is of (5)_____ size, covering (6)_____ square feet and is in the Art Institute in (7)_____. There are several studies of the (8)_____ from this painting.

Seurat also painted many (9)_____ scenes of Honfleur and (10)_____. Seurat secretly married the model of his painting (11)_____, and upon his death at the age of (12)_____ she claimed a share of his estate.

CHAPTER III

UNIT ORGANIZATION OF THE TOPIC THE PAINTER'S MODES OF EXPRESSION OR MODES OF PAINTING

The Unit.

Throughout the ages artists have not only employed different kinds of materials and techniques to express themselves, but they have also expressed themselves in different ways or modes. Essentially, every painting can be classified into one of five modes of expression.

Delimitation of the Unit.

1. The five modes of painting are:
    a. Mode of Representation or Mode of Line and Local Tone
    b. Mode of Relief or Sculptural Mode
    c. Mode of Total Visual Effect or Realistic Mode
    d. Pictorial Mode or Venetian Pictorial Mode or Late Renaissance Pictorial Mode
    e. Mixed Mode or Hybrid Mode or Modern Mode
2. In the Mode of Line and Local Tone the form of each object is expressed by means of lines alone, and the local tone of each object is obtained by pigments usually applied flat. There may, however, be gradations of value and intensity in the pigments.

3. The Mode of Line and Local Tone was particularly used in the paintings of the Chinese, Japanese, Persians, Rajput Indians, Egyptians and Early Greeks.
4. Some modern artists employ the Mode of Line and Local Tone in their painting. Excellent examples of this mode may be seen in the paintings of Vincent van Gogh and Henri Matisse.
5. Modern poster designers make considerable use of the Mode of Line and Local Tone. Walt Disney in his colored comics also uses this mode.
6. Lines may be used to indicate:
    a. Construction
    b. Recession into space
    c. Quality of emotion

    These effects are accomplished by either breaking the lines, varying the width of the lines or both.
7. Perspective projection may be used with Line and Local Tone, but the Chinese, Japanese, Persians and Rajput Indians used diagonal projection, and the Egyptians and Early Greeks used geometric projection.
8. Excellent examples of the Mode of Line and Local Tone are:

a. The Lady Wen-Chi's Return to China by an unknown painter (Chinese Sung Epoch)

b. Landscape Roll by Tung Yüan (Chinese Sung Epoch)

c. Ladies of Court Preparing New Silk by Hui T'Sung (Chinese)

d. Disciples of Buddha Crossing a Stream by Chou-Chi-Chang and Lin Ting-Kuei (Chinese)

e. Portrait by an unknown painter (Chinese Ming Epoch)

f. Actor by Torii Kiyomasu (Japanese)

g. Roll representing a fancy play by Toba Sojo (Japanese)

h. Storm by Sesson (Japanese)

i. Hotei by Kano Yukinoba (Japanese)

j. Courtesan in Guise of Buddhist Deity of Compassion by Harunobu (Japanese)

k. Krishna Quelling the Serpent Kaliya (Rajput XVIII Century)

l. Ceaseless Toil for the Glory of Ammon: Wall-painting from Hill Tomb outside of Thebes (Egyptian)

m. Thoth Welcomes the Royal Newcomer: Wall-painting at Luxor (Egyptian)

n. Papyrus of Hunefer (Egyptian)

o. Papyrus of Ani (Egyptian)

p. Coffin of Huen-Amen from Thebes (Egyptian, 800 B. C.)

q. Amphora painted by Exekias: Ajax and Achilles Playing Draughts (Early Greek black-figured vase)

r. Francois Vase (Early Greek black-figured vase)

s. Cylix painted by Exekias: Dionysus Sailing over the Sea (Early Greek black-figured vase)

t. Thesus Cylix painted by Euphronios (Early Greek red-figured vase)

u. Cylix painted by Euphronios: Cattle of Geryon (Early Greek red-figured vase)

v. L'Arlesienne by Vincent van Gogh (French Modern)

w. Sailing Boats on the Beach at Les Saintes-Maries by Vincent van Gogh (French Modern)

x. The Moorish Screen by Henri Matisse (French Modern)

y. Reclining Nude by Henri Matisse
(French Modern)

z. Poster by Henri de Toulouse-Lautrec
(French Modern)

9. In the Mode of Relief, which is a sculpturesque manner of painting, the rendering of the solid form of the object is of primary importance. This effect of plasticity is accomplished by modelling in light and shade. There may or may not be a regard for the natural relations of values and intensities in the different planes of modelling.

10. The Mode of Relief was particularly used by the Greek painters during the fourth and fifth centuries B. C. and by the Late Gothic and Early Renaissance painters during the fourteenth and fifteenth centuries A. D.

11. Because of the fact that sculpture does not dominate painting at the present time, as it did during the two periods when the Mode of Relief was predominantly employed, this mode is not of particular importance in contemporary painting.

12. Any type of projection can be used with the Mode of Relief. However, as the laws of

perspective were introduced during the Early Renaissance, this type of projection was employed in most Mode of Relief paintings.

13. Notable examples of the Mode of Relief are:

    a. Wall-paintings in Pompeii (Graeco-Roman)
    b. Journey of the Magi by Benozzo Gozzoli
    c. The Medici Watching the Building of the Tower of Babel by Benozzo Gozzoli
    d. St. Peter and St. John Giving Alms by Masaccio
    e. The expulsion of Adam and Eve by Masaccio
    f. The Tribute Money by Masaccio
    g. Portrait of Pippo Spano by Andrea del Castagno
    h. The Last Supper by Andrea del Castagno
    i. David by Andrea del Castagno
    j. The Education of Pan by Luca Signorelli
    k. The Damned by Luca Signorelli
    l. The End of the World by Luca Signorelli
    m. Tobias and the Angel by Antonio Pollaiuolo
    n. Hercules and Nessus by Antonio Pollaiuolo

o. Dead Christ by Andrea Mantegna

p. St. George by Andrea Mantegna

q. Madonna and Angels by Andrea Mantegna

r. The Rout of San Romano by Paolo Uccello

s. Madonna and Saints by Crivelli

t. The Baptism of Christ by Andrea del Verrocchio and Leonardo da Vinci

u. Mona Lisa by Leonardo da Vinci

v. Madonna of the Rocks by Leonardo da Vinci

w. The Holy Family by Michelangelo

x. The Last Judgment by Michelangelo

y. The Creation of Adam by Michelangelo

z. The Madonna, Child, St. John and Angels by Michelangelo

14. In the Mode of Total Visual Effect, which is the mode that aims to represent the complete appearance of things, the following five factors must be present:

a. The local tone of the different objects

b. The modification of the local tones by modelling from light into shade

c. The modification of the local tones by distance

d. Cast shadows

e. Perspective projection

15. The Mode of Total Visual Effect was used by Northern Renaissance painters; and has been employed from that time to the present, particularly by the traditional type artist. The painters of the Realist Movement also employed it effectively.

16. Most contemporary artists and illustrators paint in the Mode of Total Visual Effect. It is by far the most common mode of painting. This is probably due to the fact that it is less abstract than other modes of painting and so more readily understood by the average layman.

17. Color photography, although not painting, is a rendering in the Mode of Total Visual Effect.

18. Good examples of the Mode of Total Visual Effect are:

    a. John Arnolfini and his Wife by Jan Van Eyck
    b. Ince Hall Madonna by Jan Van Eyck
    c. Adoration of the Lamb by Jan Van Eyck
    d. The Virgin and Child and Donor by Jan Van Eyck
    e. Lady at a Spinet by Jan Vermeer
    f. The Artist in his Studio by Jan Vermeer
    g. The Cook by Jan Vermeer

h. View of Delft by Jan Vermeer

i. Soldier and Laughing Girl by Jan Vermeer

j. The Wedding Dance by Pieter Brueghel

k. Hunters in the Snow by Pieter Brueghel

l. The Fall of Icarus by Pieter Brueghel

m. Parable of the Blind by Pieter Brueghel

n. Christ Bearing the Cross by Pieter Brueghel

o. Woman in Courtyard by Pieter de Hooch

p. Interior of a Dutch House by Pieter de Hooch

q. Madonna and Child by Hans Memling

r. Arrival of St. Ursula at Cologne by Hans Memling

s. St. Jerome by Antonello da Messina

t. Portrait of the Artist by Albert Durer

u. Portrait of Jerome Holzschuher by Albert Durer

v. The Adoration of the Magi by Albert Durer

w. Portrait of Erasmus by Hans Holbein

x. Portrait of Henry the Eighth by Hans Holbein

y. The Ambassadors by Hans Holbein

z. Photographs

19. The Venetian Pictorial Mode is hard to define but easy to recognize. In many ways it is similar to the Mode of Total Visual Effect except that more license is taken by the artist for pure design effects. The lighting is usually artificial and the settings more imaginative, thus producing greater dramatic effects.

20. The Pictorial Mode was employed during the Late Renaissance period particularly by the Venetian School (Titian, Tintoretto and Veronese). Rubens, El Greco, Van Dyke, Poussin Tiepolo and Fragonard also employed it in their paintings.

21. Some contemporary artists employ the Pictorial Mode but not many. Thomas Benton and Jon Corbino are among the few who employ this mode.

22. Excellent examples of the Venetian Pictorial Mode are:

a. Rape of Europa by Titian

b. Entombment by Titian

c. Ecce Homo by Titian

d. Christ Crowned with Thorns by Titian

e. Bacchus and Ariadne by Titian

f. Presentation of the Virgin by Tintoretto

g. Miracle of St. Mark by Tintoretto

h. Bacchus and Ariadne by Tintoretto

i. Christ on the Lake of Galilee by Tintoretto

j. Crucifixion by Tintoretto

k. Feast in the House of Levi by Paolo Veronese

l. Rest on the Flight into Egypt by Paolo Veronese

m. The Rape of Europa by Paolo Veronese

n. Concert Champetre by Giorgione

o. Jupiter and Antiope by Correggio

p. Judgement of Paris by Peter Paul Rubens

q. Descent from the Cross by Peter Paul Rubens

r. Perseus Releasing Andromeda by Peter Paul Rubens

s. Rape of the Daughters of Leuceppus by Peter Paul Rubens

t. The Coronation of Marie de Medici by Peter Paul Rubens

u. Toledo in a Storm by El Greco

v. Pieta by El Greco

w. Ohio Flood by Jon Corbino

x. Fishermen by Jon Corbino

y. Frankie and Johnny by Thomas Benton

z. Jesse James by Thomas Benton

23. Paintings which use a combination of any two of the four modes already mentioned are classified as the Mixed or Hybrid Mode.

24. The Mixed Mode was chiefly used during the Late Medieval and Byzantine periods. Fayyum portraits are also in this mode.

25. In Late Medieval and Byzantine paintings the "Line and Local Tone" principles of Oriental painting are combined with the plastic "Mode of Relief" traditions of Late Greek and Roman art.

26. Byzantine mosaics are also classified as the Mixed or Hybrid Mode.

27. A considerable number of modern painters employ the Mixed Mode. The works of Cezanne, Gauguin and Rouault are outstanding examples.

28. Notable examples of the Mixed Mode are:

a. The Coffin of Artemidorus the Greek, (Fayyum portrait, 200 A. D.)

b. Portrait of a Man (Fayyum portrait, 200 A. D.)

c. Portrait of a Boy (Fayyum portrait, 200 A. D.)

d. Portrait of Sappho (Fayyum portrait, 200 A. D.)

e. Good Shepherd Mosaic, in Mausoleum of Galla Placidia, Ravenna, (Byzantine Mosaic)

f. Mosaic of the Apse of Saint Apollinaire in Classe, Ravenna, (Byzantine Mosaic)

g. Theodora and her Attendants in San Vitale, Ravenna (Byzantine Mosaic)

h. Emperor Justinian and his Court in San Vitale, Ravenna, (Byzantine Mosaic)

i. Figures of Prophets, originally in the apse of the Saint Marie de Mur (Spanish Romanesque Wall-painting)

j. Madonna and Child Enthroned by 13th Century Tuscan painter (Medieval Wall-painting)

k. Uncle Dominique as a Monk by Paul Cezanne

l. Self Portrait with Palette by Paul Cezanne

m. Portrait of Ambroise Vollard by Paul Cezanne

n. Mme. Cezanne in the Conservatory by Paul Cezanne

o. Calvary by Paul Gauguin

p. The Spirit of the Dead Watching by Paul Gauguin

q. Voice of the Evil Spirit by Paul Gauguin

r. Two Tahitians by Paul Gauguin

s. The Judges by Georges Rouault

t. Crucifixion by Georges Rouault

u. Portrait of Maria Lani by Georges Rouault

v. Portrait of a Girl by Georges Rouault

w. Two Clowns by Georges Rouault

Incidental and Indirect Learning Products.

1. A fuller appreciation of Art in general.
2. A fuller appreciation of Painting in particular.
3. An attitude of due respect towards the five modes of painting.
4. An understanding of how the five modes of painting developed.
5. A better appreciation of Art Museums and Art Galleries.

6. A better appreciation of good commercial art and advertising.

List of Materials for Teacher's Use Only.

1. Black and white or colored photographs or university prints, both large and small, of any paintings of any artist dealt with in this unit.
2. Black and white or colored lantern slides of any of the paintings of any of the artists dealt with in this unit; and, especially, those paintings listed in the delimitation.
3. Sample paintings illustrating the various modes of painting, which are studied in this unit.
4. Sample drawings and paintings illustrating how to analyze paintings according to types of composition, linear rhythms, repetition of shape characters, plastic organization and color areas.
5. Any motion-pictures dealing with the lives and paintings of any of the artists studied in this unit.
6. Several still-life sets for the pupils to use in their studio work.

List of Readings for the Teacher's Use Only.

1. Bell, Clive, Enjoying Pictures, Meditations in the National Gallery and Elsewhere. Chatto and Windus, London, 1934

2. Brown, Percy, Indian Painting. The Oxford Press, New York, 1929

3. Butler, H., The Painter and Space. Charles Scribner's Sons, New York, 1923

4. Cheney, Sheldon, A World History of Art. The Viking Press, New York, 1937

5. Cheney, Sheldon, The Story of Modern Art. The Viking Press, New York, 1945

6. Dewey, John, Art as Experience. Minton, Balch and Company, New York, 1934

7. Fairbanks, Arthur, Greek Art. Longmans, Green and Company, New York, 1933

8. Farey, Cyril A., and A. Tristan Edwards, Architectural Drawing, Perspective and Rendering. Charles Scribner's Sons, New York, 1931

9. Frank, Waldo, Lewis Mumford, Dorothy Norman, Paul Rosenfeld and Harold Rugg, America and Alfred Stieglitz. The Literary Guild, New York, 1934

10. Henri, Robert, The Art Spirit.
J. B. Lippincott Company, New York, 1939

11. Laurie, A. P., The Materials of the Painter's Craft. The Macmillan Company, New York, 1932

12. Laver, James, Adventures in Monochrome.
The Studio Publications, New York, 1941

13. Mumford, Lewis, Technics and Civilization.
Harcourt, Brace and Company, New York, 1934

14. Parker, De W. H., Analysis of Art.
The Yale University Press, New Haven, 1926

15. Read, Herbert Edward, Art and Industry.
Harcourt, Brace and Company, New York, 1935

16. Read, Herbert Edward, Art and Society.
The Macmillan Company, New York, 1937

17. Wilenski, Reginald Howard, A Miniature History of Art. The Oxford Press, New York, 1930

The Unit Assignment. (Tentative time allotment, three to five weeks, three periods per week, depending upon the number of drawings that are required.)

A. Introduction:

The unit assignment opens with the showing of the following pairs of paintings on the screen by means of a lantern slide projector:

1. A Roll representing a fancy play by Toba Sojo and a Greek vase-painting by Exekias

2. The Dead Christ by Andrea Mantegna and The Damned by Lucca Signorelli
3. John Arnolfini and his Wife by Jan Van Eyck and a photograph by Alfred Stieglitz
4. The Rape of Europa by Titian and The Rape of the Daughters of Leuceppus by Peter Paul Rubens
5. Madonna and Child Enthroned by a thirteenth century Tuscan painter and The Judges by Georges Rouault.

The pupils are asked to compare and contrast the pairs of pictures.

Then, a class discussion begins centered upon such questions as: 1) Do artists express themselves in different ways in their paintings? and 2) If so, how do they express themselves in different ways?

At this point, the activity guide is distributed. The pupils are ready to begin their individual and group investigations of the five modes of painting with the idea of learning why different artists, during different art periods, painted as they did.

B. Individual, small group and studio work:1/

1. What is a mode of painting? Is it different than a technique? Name the five modes of painting. Explain why you think more than one mode of painting has been developed. (17:3-7.)2/

2. Describe what is meant by the Mode of Line and Local Tone. What is another name for this mode? (17:30-48, 65-71; 20:119-152.)

3. During what art periods and by what peoples was the Mode of Line and Local Tone used? (17:67-70; 20:152-159.)

4. Is the Mode of Line and Local Tone employed by modern artists? If so, name several modern painters who employ or employed it. (17:70.)

5. Is the Mode of Line and Local Tone used very frequently in present day illustrating? If so, give several examples of its use.

1/ The items in B are to be reproduced in a mimeographed study and activity guide of which each pupil receives a copy.

2/ Code to the pupil's reading list. 17:3-7 means pages 3 to 7, inclusive, of the seventeenth reference in the reading list at end of the unit assignment.

6. Write a brief report on one of the following topics, especially keeping in mind what you have learned about the Mode of Line and Local Tone:

   a. Oriental Prints (1:1-273; 9; 10:613-623, 646-650.)

   b. Egyptian Wall-painting (10:35, 59-63; 11:211-225, 279-291, 701-715; 19:582-585.)

   c. Greek Vase-painting (10:109-113, 150-166; 11:405-429; 19:588-590.)

   d. Walt Disney

   e. Persian Painting (2; 10:270-272.)

   f. Vincent van Gogh (4:52-55; 6:269-280.)

   g. Henri Matisse (4:42-48; 6:556-568.)

   h. Indian Painting (1; 2; 10:585-599.)

7. Name three different ways in which line may be used in drawing a picture. Illustrate. (17:33-43; 20:119-142.)

8. What types of projection may be used with the Mode of Line and Local Tone? What type is customarily employed with it? Briefly, describe what this type of projection is like. (17:70-71.)

9. Name several Chinese art periods. What are the names of several well-known Chinese painters? Who painted "Ladies of Court Preparing New Silk"? (1:277-288; 9; 17:plate xxix.)

10. What is calligraphy? What painters used this type of art expression in their paintings? (12:39-59; 16:148-152; 17:48-49.)

11. Choose a photograph or portrait of a person and make a drawing of it, using the Mode of Line and Local Tone.

12. Name several well-known Japanese painters. Is Japanese painting similar to Chinese painting? How does it differ? What Japanese artist painted the "Storm"? (1:95-129; 10:646-650; 17:plates xii, xiv, xv, xvi, xvii; 20:152-159.)

13. Do you like Oriental painting? Give your reasons for liking or disliking it. How does it differ from the type of painting you are accustomed to seeing?

14. What is Rajput painting? Give an example of it. (1; 2; 10:595-599.)

15. Do you think that the Mode of Line and Local Tone is an appropriate mode for Buddhistic painting? Why? (1; 2; 9; 13:89-92; 17:68-69.)

16. What is an Egyptian book called? Did the Egyptians have illustrations in their books? What type of projection did the Egyptians use in their wall-paintings? What is a "profile drawing"? Describe it. (10:35, 59-63; 11:211-225, 279-291, 701-713; 17:71; 19:582-585.)

17. Name two kinds of Greek vase-painting. What is the difference between them? Make a list of the different kinds of Greek vases. (10:108-113, 150-166; 11:425-439; 19:588-596; 21:105-117.)

18. Name two Greek vase-painters, and give examples of each of their work. (10:150-166; 19:588-596.)

19. Who painted "L'Arlesienne" and "Sailing Boats on the Beach at Les Saintes-Maries"? Write a brief description of these two paintings. (6:284-285; 7:543.)

20. Draw one of the still-life arrangements that has been set up in the studio, using the Mode of Line and Local Tone.

21. Identify the following persons or terms:

    a. Francois Vase (19:589.)

    b. Dragon (1:63-64.)

    c. Basawan (2:45.)

    d. Shen, Miao and Meng pictures (9:30-31.)

    e. Lin and mu painting (20:136.)

    f. Mummy (11:327-338.)

    g. Toba Sojo (1:120-122; 17:plate vi.)

    h. Polygnotos (19:590.)

22. Describe what is meant by the Mode of Relief. What is another name for this mode of painting? (17:71-85; 20:159-175.)

23. During what art periods and by what peoples was the Mode of Relief used? How did this mode of painting develop? (17:81-85.)

24. Do modern painters employ the Mode of Relief? Give reasons for your answer to this question. (17:78.)

25. Write a brief report on one of the following topics, keeping in mind what you have learned about the Mode of Relief:

    a. Fifth Century Greek Painting (18:74-83.)

    b. Masaccio (5:20-37; 8:50-81; 18:153-155.)

    c. Andrea Mantegna (5:20-37; 10:412-415.)

    d. Early Renaissance Painting (19:639-655.)

    e. Pompeii (11:171-189.)

    f. Leonardo Da Vinci (8:81-111.)

    g. Michelangelo (8:111-161; 10:403-406; 19:674-680.)

26. What types of projection may be used with the Mode of Relief? What type is customarily employed with it? Briefly describe what this type of projection is like. (17:79-80; 19:643; 20:159-179.)

27. Explain why very few Greek paintings are in existence today. Were the Greeks good painters? Give your reasons for answering this question as you do. (18:74-83.)

28. Make a list of at least ten Early Italian Renaissance painters. Name at least one picture painted by each. (7; 8; 10:386-426; 14; 18:149-216; 19:639-665.)

29. What is chiaroscuro? What is sfumato? With what famous artist of the Renaissance is the word sfumato associated? (8:81-111; 10:426; 20:176-178.)

30. Choose a photograph or bust of a person, and make a drawing of it, using the Mode of Relief.

31. Which Early Renaissance artist do you think is the best painter? Why? Which one of his paintings do you like best? Why?

32. Who painted "Tribute Money"? "The Education of Pan"? "The Rout of San Romano"? "Mona Lisa"? "The Creation of Adam"? (7:47, 59, 103, 119; 18:160.)

33. Make a list of the titles of all the Early Italian Renaissance paintings that are in the museum or museums in your area. (3; 5; 7; 10; 14; 18; 19.)

34. Draw one of the still-lifes that has been set up in the studio, using the Mode of Relief.

35. Identify the following persons or terms:

    a. Giotto (5:8-20; 8:50-81; 19:632-658.)

    b. Raphael (7:123, 127, 131; 14:plate 9; 18:183-201.)

    c. Ten Fighting Nudes (19:656-657.)

    d. Renaissance (21:225-226.)

    e. Ghirlandajo (3:89; 18:157-158.)

    f. Signorelli (7:95; 18:158-161.)

    g. The Birth of Venus (7:37; 14:plate 2.)

36. What is meant by the Mode of Total Visual Effect? Name the five factors that must be present in a painting, if it is to be in this Mode. What is another name for the Mode of Total Visual Effect? (17:8-29, 94-106; 20:179-190.)

37. During what art periods and by what peoples was the Mode of Total Visual Effect used? (17:94-106.)

38. Is the Mode of Total Visual Effect used by contemporary artists and illustrators? If so, cite some examples.

39. Is a photograph in the Mode of Total Visual Effect? Explain. (17:33; 20:184-190.)

40. Why do you think the Mode of Total Visual Effect is probably the most popular mode of painting with the average layman?

41. What is genre painting? Name several artists that paint genre scenes. What is the "open-window" effect? Name the Dutch artist that employed this effect in many of his paintings. (17:94-106; 20:170, 181-182.)

42. Write a brief report on one of the following topics, especially keeping in mind what you have learned about the Mode of Total Visual Effect:

    a. The Dutch School of Painting (7; 8:240-251; 14.)

    b. The Van Eyck Brothers (10:440-444; 19:609-627.)

    c. German Renaissance Painting (18:235-244.)

    d. Jan Vermeer (10:486-488; 19:735-737.)

    e. Photography as Art

    f. Pieter Bruegel (10:447-448; 19:710-715.)

g. The Realist Movement (8:121-146.)

h. Hans Holbein (10:457-458; 18:241-243.)

43. Name at least ten painters of the Dutch School, and list several paintings by each. Indicate whether any of these paintings can be found in the local museum or museums. (7; 8:240-251; 14:plates 14-32; 18:259-274.)

44. Who painted "Lady at a Spinet"? "Ince Hall Madonna"? "Interior of a Dutch House"? "The Fall of Icarus"? (7:207, 223, 311; 14:plate 30.)

45. Name two well-known German artists of the Renaissance, and give the title of a painting by each. (7:247, 251, 255, 267, 271, 275, 279; 14:plates 20-21.)

46. What was the Realist Movement? Name at least five painters that belonged to this movement. (8:121-146.)

47. Make a list of all the Realist paintings in the museum or museums in your area. (5; 4; 8:121-146; 7; 14.)

48. Essentially, what is the difference between Realism and Traditionalism? (8:121-146; 13:11-22.)

49. Paint a water-color landscape of your own choice in the Mode of Total Visual Effect.

50. Who painted "Hunters in the Snow"? "The Ambassadors"? "The Cook"? "The Adoration of the Magi"? (7:227, 315; 14:plate 21; 18:237.)

51. Describe Jan Van Eyck's painting "John Arnolfini and his Wife" in the manner of a museum catalogue. What makes it a great painting? (5:37-52; 7:203; 17:100-104.)

52. Paint a water-color picture of one of the still-life set-ups in the studio, using the Mode of Total Visual Effect. Make sure the five necessary factors are present in your painting.

53. Identify the following persons or terms:

    a. Cabinet pictures (13:99-101.)

    b. Shadows (12:95-108; 17:97-109; 17:24-25.)

    c. Oil painting (15:1-30; 21:277-278.)

    d. Memling (5:52-68; 18:221, 233-237.)

    e. Hals (10:480-481; 18:259, 262, 303, 319.)

    f. Velasquez (10:475-476; 18:170, 175, 181, 251-258.)

g. Chardin (5:44-46; 7:379; 14:plate 38.)

54. Describe what is meant by the Venetian Pictorial Mode. Why is it called Venetian Pictorial Mode? What is another name for this mode of painting? (17:85-94; 20:172-173.)

55. During what art periods and by what painters was the Venetian Pictorial Mode used? (17:85-94; 20:172-173.)

56. Do any contemporary artists use the Venetian Pictorial Mode as a way of painting? If so, name them. (3:576, 578, 579, 599, 600.)

57. Name five famous painters of the Venetian Renaissance School of Painting, and list several paintings by each. Also, indicate which of these paintings can be seen in the museum or museums in your area. (9:161-194; 10:410-426; 18:168-181; 19:685-699.)

58. Who painted "Ecce Homo"? "Miracle of St. Mark"? "Feast in the House of Levi"? "Concert Champetre"? (7:155, 179, 191; 18:246.)

59. What famous Flemish painter used the Venetian Pictorial Mode in his paintings? Name at least five famous pictures painted by this artist. (8:218-240; 10:449-451; 19:716-721.)

60. What famous Spanish painter used the Venetian Pictorial Mode in his paintings? Name several pictures that he painted. (8:286-304; 10:469-473; 18:254; 19:737-740.)

61. Analyze the composition of Titian's "Rape of Europa". Draw diagrams showing the linear rhythms and repetition of shape characters.

62. Who painted "Toledo in a Storm"? "The Swing"? "Chio Flood"? "Jupiter and Antiope"? "Persephone"? (7:135, 331, 579; 14:plate 44.)

63. What painting in the Venetian Pictorial Mode do you like best? Show why it is a great painting.

64. What is distortion? Why is it sometimes used in paintings?

65. Write a brief report on one of the following topics, keeping in mind what you have learned

about the Venetian Pictorial Mode:

a. Titian (8:173-194; 10:420-424; 19:685-699.)

b. Tintoretto (5:159-177; 8:161-175; 10:424-426.)

c. Peter Paul Rubens (5:177-195; 8:212-240.)

d. El Greco (8:279-286; 10:469-473.)

e. Jon Corbino (6:599-600.)

66. Identify the following persons or terms:

a. Baroque (21:347-364.)

b. Correggio (18:203-215.)

c. Two Orientals (5:80.)

d. Rembrandt (8:251-279.)

e. Tiepolo (18:179-180.)

f. Cardinal Nino de Guevara (7:327.)

g. The Judgement of Paris (7:231.)

67. Describe what is meant by the Mixed Mode. What is another name for it? How did it develop? (17:69-70, 107-121.)

68. During what art periods and by what peoples was the Mixed Mode used? (17:69-70.)

69. What are mosaics? When was this type of art expression popular? Describe how

mosaics are made. Are mosaics used at the present time? (10:226; 11:781-789; 13:79-80; 21:143-155.)

70. What are Fayyum portraits? Describe how they are made. (11:327-338; 17:plate xxxix.)

71. Do modern artists use the Mixed Mode in their paintings? If so, name several modern artists that use or used the Mixed Mode. (17:107-121.)

72. Write a brief report on one of the following topics, especially keeping in mind what you have learned about the Mixed Mode of painting:

    a. Medieval Wall-paintings (10:223-228, 296.)
    b. Paul Gauguin (4:35-42; 6:237-268.)
    c. Byzantine Mosaics (11:781-789; 21:143-155.)
    d. Georges Rouault (4:70-73; 6:347-360.)
    e. Fayyum Portraits (11:327-328; 17:plate xxxix.)
    f. Paul Cezanne (4:13-20; 6:205-236.)
    g. Medieval Stained-glass (21:188-211.)

73. Choose a famous mosaic, and make a water-color painting of a section of it. Indicate each piece of stone or glass that makes up the design.

74. Who painted "Uncle Dominique as a Monk"? "The Spirit of the Dead Watching"? "Two Clowns"? "The Portrait of Sappho"? (4:plate 145; 6:211; 7:547.)

75. Do you like Modern Painting? Give reasons why you answer this question as you do.

76. Make a list of the paintings by Paul Cezanne, Paul Gauguin and Georges Rouault that are in the museum or museums in your area. (3; 4; 6; 7; 14.)

77. Choose a well-known painting by Cezanne, and write a description of it, pointing out the various painting devices that Cezanne employed.

78. Make a list of ten Modern Painters, and determine what mode of painting each employed. (4; 6; 7; 14.)

79. Compare Georges Rouault's style of painting with medieval stained-glass. (4:70-73; 6:347-360.)

80. Write a description of Paul Gauguin's famous painting "Whence Come We? What Are We? Whither Do We Go?". Also, make a list of the colors he used in this painting. (6:259.)

81. What is the difference between abstract art and non-objective art? Explain.

82. Identify the following persons or terms:

a. Catacombs (11:1009-1016.)

b. Picasso (4:48-55; 6:473-513; 10:727-728.)

c. Coptic art (13:102-103; 21:140-143.)

d. Miro (4:107-111; 6:516-517.)

e. Cubicula (11:1012.)

f. Modigliani (4:73-77; 6:471-504.)

g. Cult of the fragmentary (17:114.)

C. Optional related activities.

1. Oral reports: Give a three minute talk to the class on one of the following topics:

a. How to Enjoy Painting

b. Modern Painting and the Mixed Mode

c. How Do Commercial Artists Make Use of the Modes of Painting

d. Modern Mosaics

e. Art and the Motion-Picture

f. The Ballet and Modern Art

g. How Does the Theatre Make Use of the Modes of Painting

h. Fashion Design and its Relationship to Art

2. Written reports: Read one of the following books, and write a five page book review of it:

a. "Chinese Mysticism and Modern Painting" by Georges Duthuit

b. "Chinese Culture in the Arts" by Stanley Charles Nott

c. "Vincent van Gogh" by Julius Meier-Graefe

d. "Leonardo Da Vinci" by Kenneth Clark

e. "Michelangelo the Man" by Donald Lord Finlayson

f. "Jan Vermeer of Delft" by Phillip Leslie Hale

g. "R. v. R. The Life and Times of Rembrandt van Rijn" by Hendrik Willem van Loon

h. "Laughter from the Lowlands" by Argentine Francis Alington

i. "The Life of Sir Peter-Paul Rubens" by Anthony Bertram

j. "Four Great Venetians" by Frank Preston Stearns

k. "The Materials of Medieval Painting" by Daniel Varney Thompson

l. "Georges Rouault" by Edward Alden Jewell

3. Debates: Conduct a debate on one of the following topics:

a. Resolved: That Titian is a better painter than Rubens

b. Resolved: That Picasso is the greatest painter the world has ever known

c. Resolved: That Leonardo Da Vinci is a greater painter than Michelangelo

d. Resolved: That the Mixed Mode is a better mode of painting than the Mode of Total Visual Effect

e. Resolved: That Greek Art is better than Modern Art

4. Playwriting: Write a play dealing with some incident in the life of Leonardo Da Vinci, Michelangelo, Peter Paul Rubens, Titian, Hans Holbein, Jan Vermeer or Rembrandt van Rijn.

5. Drawings:

    a. Make a copy of one of the many pen and ink drawings of Rembrandt van Rijn or Albrecht Durer.

    b. Make a pencil drawing of one of the sketches in Leonardo Da Vinci's notebook.

    c. Make a copy of one of the many pastel drawings of Edward Degas.

    d. Choose a motif from one of the paintings or drawings of Massacio, Jan Van Eyck, Toba Sojo, Gauguin or El Greco, and use it to make an original design.

    e. Make a drawing of an Egyptian wall-painting or an Early Greek vase.

6. Paintings:

    a. Make a copy of an oil or water-color painting by Rembrandt, Turner, Brueghel, Goya, Manet or Renoir.

b. Make a copy of a Fayyum portrait in encaustic.

c. Make a mosaic of your own design.

d. Paint an oil painting of your own design, but in the style of Picasso, Rouault, van Gogh, Renoir, El Greco, or Signorelli.

e. Make a copy of a Japanese print.

f. Paint an oil painting of your own design in one of the five modes of painting.

g. Try to invent a new mode of painting.

7. Notebooks:

a. Make an illustrated notebook dealing with the life and art of any one of the painters studied in this unit.

b. Make an illustrated notebook dealing with one of the many art periods dealt with in this unit.

c. Make an illustrated notebook dealing with the five modes of painting.

d. Make a notebook of magazine advertisements that illustrate the various modes of painting.

8. Versemaking: Try your hand at composing a poem about any one of the artists studied in this unit.

List of References.

1. Binyon, Laurence, Painting in the Far East. Edward Arnold, London, 1913

2. Binyon, Laurence, The Court Painters of the Grand Moguls. The Oxford Press, New York, 1921

3. Bulliet, C. J. and Jessica MacDonald, Paintings: An Introduction to Art. Reynal and Hitchcock, New York, 1934

4. Bulliet, C. J., The Significant Moderns and Their Pictures. Covici Friede, New York, 1936

5. Caffin, Charles H., How to Study Pictures. The Century Company, New York, 1925

6. Cheney, Sheldon, The Story of Modern Art. The Viking Press, New York, 1945

7. Craven, Thomas, A Treasury of Art Masterpieces. Simon and Schuster, New York, 1939

8. Craven, Thomas, Men of Art. Simon and Schuster, New York, 1936

9. Ferguson, J. C., Chinese Painting. The University of Chicago Press, Chicago, 1927

10. Gardner, Helen, Art Through the Ages. Harcourt, Brace and Company, New York, 1936

11. Hammerton, J. A., Wonders of the Past. (4 vol.) William H. Wise and Company, New York, 1933

12. Holmes, C. J., Notes on the Science of Picture-Making. Chatto and Windus, London, 1909

13. Holmes, Sir Charles, A Grammar of the Arts. G. Bell and Sons, Ltd., London, 1935

14. Kent, Rockwell, World Famous Paintings. Wise and Company Inc., New York, 1939

15. Koller, E. L., and Violet Kent Roberts, Art Mediums and Techniques. International Textbook Company, Scranton, 1943

16. O'Hara, Eliot, Art Teacher's Primer. Minton, Balch and Company, New York, 1939

17. Pope, Arthur, The Painter's Modes of Expression. The Harvard University Press, Cambridge, 1939

18. Reinach, S., Apollo. Charles Scribner's Sons, New York, 1935

19. Robb, David M., and J. J. Garrison, Art in the Western World. Harper and Brothers, New York, 1942

20. Ross, Denman, A Theory of Pure Design. Houghton Mifflin, New York, 1907

21. Van Loon, Hendrik Willem, The Arts. Simon and Schuster, New York, 1939

List of Materials for Pupil's Use.

A. Required.

1. Brushes, water-color (two)
   a. small size
   b. medium size
2. Eraser (one)
3. Ink, Higgins (two bottles)
   a. black
   b. brown
4. Paints, water-color (eleven tubes)
   a. Alizarine Crimson
   b. Burnt Siena
   c. Cadmium Red Light
   d. Cadmium Yellow Medium
   e. Indian Red
   f. Ivory Black
   g. Payne's Gray
   h. Ultramarine Blue
   i. Viridian
   j. White
   k. Yellow Ochre

5. Paper, 11"x 14" (twenty-four sheets)
    a. Water-color (twelve sheets)
    b. drawing (twelve sheets)
6. Pencils (three)
    a. 2H
    b. F
    c. 2B
7. Pens (two)
    a. fine
    b. medium

B. Optional.

1. Brushes, oil (two)
    a. small size
    b. medium size
2. Canvases, 11"x 14" (four)
3. Oil (one small bottle)
4. Paints, oil (eleven tubes)
    a. Alizarine Crimson
    b. Burnt Siena
    c. Cadmium Red Light
    d. Cadmium Yellow Medium
    e. Indian Red
    f. Ivory Black
    g. Payne's Gray

h. Ultramarine Blue

i. Viridian

j. White

k. Yellow Ochre

5. Palette (one)

6. Palette knife (one)

7. Turpentine (one small bottle)

Evaluation activities.

A. Essay Test.

Name_____ Class_____

Date_____ Score_____

1. Compare and contrast the following modes of painting:
   a. Mode of Total Visual Effect and Pictorial Mode.
   b. Mode of Relief and the Mode of Line and Local Tone.
2. Briefly explain or define the following ten names or terms:
   a. Toba Sojo
   b. Encaustic
   c. Signorelli
   d. Profile drawing
   e. Vermeer
   f. The Judges
   g. Mosaic
   h. The Law of Proportional Diminution
   i. Francois Vase
   j. Chiaroscuro
3. Identify the following twenty lantern slides. Give the title of each painting, the name of the artist

that painted it, the mode in which it is painted and its type of composition.

(Note to teacher: Select any twenty lantern slides that were shown and studied in class for this question.)

B. Objective Test.

Name_____ Class_____

Date_____ Score_____

General Directions: You will have fifty minutes for this examination. You have time enough but do not waste it. Special directions for each section are given in the test itself. If a particular question seems too difficult, skip it and go on to the next one. After you have finished the entire test, go over your work.

Section I

Directions for Questions 1-40: Some of the following statements are true, and some are false. If you think the statement is true, draw a plus sign (+) in the blank space at the left-hand margin opposite the statement; if you think it is false, draw a zero (0). For example:

(+) Chinese and Japanese prints are good examples of the Mode of Line and Local Tone.

( ) 1. Mode of Relief and Sculptural Mode are the same.

( ) 2. In Line and Local Tone, form is expressed by means of lines.

( ) 3. Egyptian wall-painting is a good example of the Mode of Line and Local Tone.

( ) 4. The Mode of Total Visual Effect is the same as the Venetian Pictorial Mode.

( ) 5. The Thesus Cylix is a red-figured vase.

( ) 6. The Papyrus of Hunefer is a good example of the Pictorial Mode.

( ) 7. Hotei by Kano Yukinobu is in the Mode of Line and Local Tone.

( ) 8. A painting of sailing boats by Vincent van Gogh is rendered in the Mode of Line and Local Tone.

( ) 9. The Egyptian wall-painters used perspective projection in their paintings.

( ) 10. Posters may be in the Mode of Total Visual Effect.

( ) 11. Toba Sojo was a noted Chinese painter.

( ) 12. Greek painters of the fourth and fifth centuries B. C. used the Sculptural Mode of painting.

( ) 13. Only perspective can be used in the Sculptural Mode.

( ) 14. Andrea Mantegna painted in the Mode of Relief.

( ) 15. The Mode of Total Visual Effect aims to represent the complete appearance of things.

( ) 16. Perspective is always used in the Mode of Total Visual Effect.

( ) 17. Cast shadows are an important factor in the Mode of Total Visual Effect.

( ) 18. Most Northern Renaissance painters painted in the Realistic Mode.

( ) 19. The Parable of the Blind was painted by Pieter Brueghel.

( ) 20. Albert Durer was a German painter.

( ) 21. Lady at the Spinet by Jan Vermeer is an example of the Venetian Pictorial Mode.

( ) 22. The Venetian Pictorial Mode is somewhat like the Mode of Total Visual Effect.

( ) 23. The Pictorial Mode depends on line alone.

( ) 24. Tiepolo, Fragonard and Michelangelo painted in the Pictorial Mode.

( ) 25. Paolo Veronese is a Venetian painter.

( ) 26. Thomas Benton painted Frankie and Johnny.

( ) 27. Fayyum portraits are in encaustic.

( ) 28. Byzantine mosaics are in the Mixed or Hybrid Mode.

( ) 29. Calvary was painted by Paul Gauguin.

( ) 30. Romanesque wall-painting is in the Hybrid Mode.

( ) 31. Rubens used the Venetian Pictorial Mode in his paintings.

( ) 32. Realistic painters paint in the Realistic Mode.

( ) 33. Most Oriental painters painted in the Mode of Total Visual Effect.

( ) 34. Mickey Mouse is an example of the Mode of Representation.

( ) 35. There may be gradations of value and intensity in the Mode of Line and Local Tone.

( ) 36. Rajput Indian painting is mostly in the Mode of Relief.

( ) 37. In the Mode of Representation the piguents are usually applied flat.

( ) 38. Pieter Brueghel painted in the Mode of Total Visual Effect.

( ) 39. Several examples of Graeco-Roman painting are to be seen at Pompeii.

( ) 40. The Mode of Total Visual Effect is less abstract than any other mode of painting.

Section II

Directions for Questions 41-60: All omitted words or phrases appear in the column at the left of the page. Show that you know which word or phrase has been omitted from each blank by putting the number of the blank in the proper parentheses at the left-hand margin. For example: 1 is put in the parentheses in front of the word omitted from the blank number 1.

( ) 41. Roman
(1) 42. Mode of Relief
( ) 43. diagonal
( ) 44. Sculptural Mode
( ) 45. projection
( ) 46. Realistic Mode
( ) 47. perspective
( ) 48. Japanese
( ) 49. decorative
( ) 50. Mixed Mode
( ) 51. Renaissance
( ) 52. Pictorial Mode
( ) 53. furniture
( ) 54. advantages
( ) 55. Grecian vases
( ) 56. primitive
( ) 57. human figure
( ) 58. harmonized
( ) 59. flowers
( ) 60. monumental

The (1)_____ or (2)_____ was particularly adapted for (3)_____ decoration, and (4)_____ with the plastic detail employed in Gothic and Early (5)_____ architecture and (6)_____.

It was well adapted for the period's interest in the form of the (7)_____, and although somewhat (8)_____, it offered distinct (9)_____ over the (10)_____ in its (11)_____ quality.

The laws of (12)_____ were thoroughly studied at this time, and, consequently, this type of (13)_____ is more commonly associated with the Mode of Relief than any other.

Section III

Directions for Questions 61-73: Below is a list of well-known paintings. In the space provided at the left of each painting, place an A, if you think that painting is in the Mode of Line and Local Tone; place a B, if you think it is in the Mode of Relief; place a C, if you believe it is in the Mode of Total Visual Effect; place a D, if you believe it is in the Pictorial Mode; and place an E, if you think it is in the Mixed Mode.

( ) 61. Landscape Roll by Tung Yuan

( ) 62. Ince Hall Madonna by Jan Van Eyck

( ) 63. The Good Shepherd Mosaic in the Mausoleum of Galla Placidia, Ravenna

( ) 64. Descent from the Cross by Rubens

( ) 65. Creation of Adam by Michelangelo

( ) 66. Storm by Sesson

( ) 67. Ecce Homo by Titian

( ) 68. The Coffin of Artemidorus the Greek

( ) 69. L'Arlesienne by Vincent van Gogh

( ) 70. The Cook by Jan Vermeer

( ) 71. Toledo in a Storm by El Greco

( ) 72. The Francois Vase

( ) 73. The Tribute Money by Masaccio

Section IV

Directions for Questions 74-93: Same as for Section II.

(1) 74. Chinese
( ) 75. expression
( ) 76. nature
( ) 77. still-life
( ) 78. colors
( ) 79. strokes
( ) 80. happy
( ) 81. expressionistic
( ) 82. Grecian
( ) 83. portrait
( ) 84. forms
( ) 85. Mode of Relief
( ) 86. Buddhism
( ) 87. landscape
( ) 88. Christianity
( ) 89. calligraphic
( ) 90. realistic
( ) 91. emotional
( ) 92. rhythmical
( ) 93. Mode of Line and Local Tone

(1)_____ painting as a whole is probably the best example of the (2)_____. This mode is particularly well adapted for the (3)_____ of the mystical spirit of (4)_____ and the poetic treatment of (5)_____ as found in (6)_____ painting.

Chinese painters constantly thought of the (7)_____ effect produced by different kinds of (8)_____. There is considerable (9)_____ movement in Chinese paintings. The (10)_____ are fairly naturalistic, but the forms are (12)_____ and (13)_____ in character.

Section V

Directions for Questions 94-108: Below is a list of famous paintings. In the space provided at the left of each painting write the name of the artist that you think painted the picture.

( ) 94. The Rout of San Romano

( ) 95. Lady at the Spinet

( ) 96. Feast in the House of Levi

( ) 97. Voice of the Evil Spirit

( ) 98. Concert Champetre

( ) 99. The Moorish Screen

( ) 100. The Education of Pan

( ) 101. Woman in Courtyard

( ) 102. Uncle Dominique as a Monk

( ) 103. Madonna of the Rocks

( ) 104. Two Clowns

( ) 105. Parable of the Blind

( ) 106. The Coronation of Marie de Medici

( ) 107. Portrait of Henry the Eighth

( ) 108. Jesse James

Section VI

Directions for Questions 109-129:

( ) 109. Corbino
( ) 110. Venice
( ) 111. Benton
( ) 112. Rome
( ) 113. fifteenth
( ) 114. contemporary
( ) 115. Greece
( ) 116. Realistic Mode
( ) 117. Europe
( ) 118. third
( ) 119. Reynolds
( ) 120. Venetians
( ) 121. Rubens
( ) 122. Greeks
( ) 123. sculptors
( ) 124. seventeenth
( ) 125. painters
( ) 126. El Greco
( ) 127. Goya
( ) 128. Pictorial Mode
( ) 129. fourth

The (1)_____ was developed in (2)_____ in the (3)_____ century, and then came to be adopted over the rest of (4)_____ during the (5)_____ century.

Aside from the (6)_____ and the Venetian-trained (7)_____, many other famous (8)_____ as Fragonard, (9)_____ and (10)_____ also used this mode.

However, it is not employed by many (11)_____ artists; (12)_____ and (13)_____ being the only two of any distinction.

APPENDIX

SCORING KEYS TO TESTS IN CHAPTER TWO

A. Essay Test.

Question 1.

a. (See Delimitations ten and twenty-eight.)

b. (See Delimitations three and twenty.)

Question 2.

a. Pere Tanguy was what is known as a color-dealer. He traded finished paintings for canvases and paints. He was a friend of both Cezanne and van Gogh and handled many of their paintings. Van Gogh painted a picture of him.

b. Annah was a Javanese woman who became Gauguin's model and mistress during his "first escape" to Tahiti. Gauguin brought Annah back to Paris with him, and she created quite a sensation for a time. Later she deserted him.

c. "Technique methodique et scientifique" were laws of painting established by Seurat and Signat.

d. Theo was Vincent van Gogh's brother. Theo worked for the Goupil Gallery in Paris, and was one of the few people that understood Vincent. Van Gogh's letters to his brother Theo are now famous.

e. La Goulue was once the queen of the Montmartre dance-halls. Toulouse-Lautrec painted two curtains for her side-show wagon.

f. Arearea is the title of one of Paul Gauguin's paintings of Tahitian natives.

g. Marcel Roulin was the postman of Arles. He was a friend of Vincent van Gogh. Van Gogh painted a portrait of him.

h. The Chahut is the title of a painting by Georges Seurat. This picture is an interpretation of the "chahut", a French dance rivaling the "can-can" in wickedness.

i. Noa Noa is the name of Paul Gauguin's journal, in which he wrote about his life and experiences with the natives of Tahiti.

j. Ambroise Vollard was a Parisian art dealer and critic. He wrote a biography of Cezanne, with whom he was very friendly. Cezanne painted a portrait of him.

Question 3.

(The answers to this question depend upon the teacher's choice of lantern slides.)

SCORING KEYS TO TESTS IN CHAPTER TWO

B. Objective Test.

Section I	Section I	Section II	Section III
1. 0	21. /	41.	63. V
2. /	22. /	42. 1	64. T
3. 0	23. 0	43. 3	65. S
4. /	24. 0	44.	66. C
5. 0	25. /	45.	67. S
6. /	26. /	46.	68. VS
7. /	27. /	47.	69. V
8. /	28. 0	48. 13	70. CVST
9. /	29. /	49.	71. GCV
10. /	30. 0	50. 14	72. CVST
11. 0	31. /	51.	73. C
12. /	32. 0	52.	74. GCVST
13. 0	33. 0	53. 10	
14. 0	34. 0	54. 11	
15. /	35. /	55. 9	
16. /	36. /	56. 7	
17. 0	37. /	57. 12	
18. 0	38. 0	58. 6	
19. 0	39. /	59. 2	
20. /	40. 0	60. 4	
		61. 5	
		62. 8	

SCORING KEYS TO TESTS IN CHAPTER TWO

Section IV	Section V	Section VI
75.	96. C	108. 7
76. 1	97. G	109. 2
77.	98. V	110.
78. 2	99. S	111. 1
79.	100. T	112.
80. 3	101. C	113.
81.	102. S	114. 3
82. 4	103. T	115. 4
83.	104. G	116.
84. 5	105. S	117.
85.	106. V	118. 9
86. 6	107. C	119. 5
87.		120. 12
88. 7		121.
89. 8		122.
90.		123. 10
91. 9		124. 8
92.		125. 6
93. 10		126. 11
94.		127.
95. 11		

SCORING KEYS TO TESTS IN CHAPTER THREE

A. Essay Test.

Question 1.

a. (See Delimitations fourteen and nineteen.)

b. (See Delimitations nine and two.)

Question 2.

a. Toba Sojo was one of the outstanding Japanese painters of the twelfth century A. D. His Roll representing a fancy play is considered to be one of the best examples of Oriental graphic art.

b. Encaustic is a type of painting in which the colors are combined with wax, and then fused with hot irons. The Fayyum portraits are encaustic paintings.

c. Signorelli was an Early Italian Renaissance painter. He painted in the Mode of Relief. The Education of Pan and The Damned are two of his paintings.

d. Profile drawing is the name applied to that type of drawing that employs geometric projection. Egyptian wall-painting used geometric projection, and so the term is used in referring to Egyptian painting.

e. Vermeer is considered to be one of the best Dutch Renaissance painters. He painted in the Mode of Total Visual Effect and used the "open window" manner of painting. The Cook, Lady at the Spinet and View of Delft are three of his masterpieces.

f. The Judges is the title of a painting by Georges Rouault, the French twentieth century modern artist. This painting, like all of his paintings, is in the Mixed Mode, and reminds one of a medieval stained-glass window.

g. Mosaic is surface decoration made by inlaying small pieces of variously colored glass, stone or other materials in patterns. Byzantine artists were exceptionally skilled in making mosaics.

h. The Law of Proportional Diminution is a general principle governing the changes of tone as objects model from light into shadow.

i. Francois Vase is an Early Greek black-figured vase. It is an excellent example of Greek vase-painting and the Mode of Line and Local Tone.

j. Chiaroscuro is a style of pictorial art employing only light and shade. Leonardo da Vinci is noted for his use of chiaroscuro.

Question 3.

(The answers to this question depend upon the teacher's choice of lantern slides.)

SCORING KEYS TO TESTS IN CHAPTER THREE

B. Objective Test.

Section I	Section I	Section II	Section III
1. ✓	21. 0	41.	61. A
2. ✓	22. ✓	42. 1	62. C
3. ✓	23. 0	43.	63. E
4. 0	24. 0	44. 2	64. D
5. ✓	25. ✓	45. 13	65. B
6. 0	26. ✓	46.	66. A
7. ✓	27. ✓	47. 12	67. D
8. ✓	28. ✓	48.	68. E
9. 0	29. ✓	49. 8	69. A
10. ✓	30. ✓	50.	70. C
11. 0	31. ✓	51. 5	71. D
12. ✓	32. ✓	52. 10	72. A
13. 0	33. 0	53. 6	73. B
14. ✓	34. ✓	54. 9	
15. ✓	35. ✓	55.	
16. ✓	36. 0	56. 11	
17. ✓	37. ✓	57. 7	
18. ✓	38. ✓	58. 4	
19. ✓	39. ✓	59.	
20. ✓	40. ✓	60. 3	

SCORING KEYS TO TESTS IN CHAPTER THREE

Section IV

74. 1
75. 3
76. 5
77. _____
78. 10
79. 8
80. _____
81. 12 or 13
82. _____
83. _____
84. _____
85. _____
86. 4
87. 6
88. _____
89. 12 or 13
90. _____
91. 7
92. 9
93. 2

Section V

94. Uccello
95. Vermeer
96. Veronese
97. Gauguin
98. Giorgione
99. Matisse
100. Signorelli
101. De Hooch
102. Cezanne
103. Da Vinci
104. Rouault
105. Brueghel
106. Rubens
107. Holbein
108. Benton

Section VI

109. 12 or 13
110. 2
111. 12 or 13
112. _____
113. 3
114. 11
115. _____
116. _____
117. 4
118. _____
119. 9 or 10
120. 6
121. 9 or 10
122. _____
123. _____
124. 5
125. 8
126. 7
127. _____
128. 1
129. _____

Stored

BOSTON UNIVERSITY
1 1719 02554 5742

CCOPRESS BINDER

MADE BY
CCO PRODUCTS, INC.
N J U S A